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JESSIE RICE

THE NATIONAL THEATRICAL WEEKLY

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

DISAGREE OVER CONTRACT

LONDON, Jan. 15.—The negotiations that were pending between the Association of Touring Managers and the Actors' Association have again reached an impasse and the matter dropped. Several months ago, during the summer of 1922, these negotiations were started and at that time a deadlock developed that threatened more or less of a theatrical upheaval. A severance of diplomatic relations was averted, however, at a meeting held in the offices of the Association of Touring Managers, at which the representatives of both the Actors' and the Managers' associations were present, when the Joint Committee of the Theatrical Unions intervened. This was on September 20. On September 29 a meeting of the representatives of the unions and the managers was held and it looked as if the atmosphere had cleared up and that a solution would probably be reached.

The same clause which made the trouble last time has again cropped up and negotiations are now completely off. The difficulty arose in drafting the clause concerning "one week out in ten," in such a way as to be agreeable to both parties. This clause proved the real stumbling block of the negotiations and, even though Mr. Joseph Williams, president of the Trades Unions Congress, offered his services as arbitrator, it was found impossible to draft a contract that would satisfactorily embody this clause.

The result of the cessation of dealings between the Association of Touring Managers and the Actors' Association is that in all probability the Managers will leave it to its members to make their own form of contract with the individual artists. Mr. Louis Casson, secretary of the Association of Touring Managers, said that a series of nine meetings had taken place between the representatives of both parties, but that the clause mentioned above had proved the bone of contention and had been the cause of abandoning any hope of reaching any agreement. It is unfortunate that this was so as the representatives were able to agree on a standard form for everything else but this.

Mr. Casson said that, although the position of the Touring Managers was that they left it to their individual managers to make their own contracts with the performers, and that, so far as the Association was concerned, the Standard Touring Contract was dead, the Association would still deal with any members who used a contract which operated unfairly upon the artist.

PALLADIUM POLICY CHANGE

LONDON, Jan. 15.—The London Palladium last week returned to its former policy of presenting three shows a day, one in the afternoon and two at night. The feature act on the bill, marking the return to the three-a-day, was "Veterans of Variety," in which Louie Freear, Charles Bignell, Leo Dryden, Tom Costello, Florrie Robina, Marguerite Cornille and Joe Tabrar appeared. Other acts on the bill were Wilkie Bard; Charles Austin in Parker's Burglary; Jack and Evelyn, Percy Honri, Sam Mayo, Les Bastiens, the O'Gorman Brothers, Lorna and Toots Pounds, the Ratoucheff Liliputians and Dorothy Varick.

"POLLY" AT THE KINGSWAY

LONDON, Jan. 15.—"Polly," a sequel to "The Beggar's Opera," by the same author, Clifford Bax, has been presented at the Kingsway Theatre. "The Beggar's Opera" is still running at the Hammersmith Theatre, and has long since passed the one thousandth performance mark. Among those who are in the cast of "Polly" are Muriel Terry and Winifred Hare.

MABEL NORMAN IN LONDON

LONDON, Jan. 15.—Mabel Norman, the American motion-picture star, has arrived in London. She is stopping at the Savoy Hotel.

WAR PLAY SCORES HIT

PARIS, Jan. 15.—"Terre Inhumaine," the latest of M. de Curel's efforts to be presented at the Theatre des Arts, and surpassed his recent "Ivresse du Sage," which was recently given at the Comedie-Francaise. It is a war drama, concerning but three characters. The plot holds interest from start to finish, the dialogue is gripping, and a tense dramatic atmosphere maintained throughout.

A German princess has been quartered in the home of a Frenchwoman, back of the border. The princess has come to see her husband, who is in charge of the German forces in that section of the country. The Frenchwoman's son, attired as a laborer, comes to see his mother, and has also been placed there as a spy. The German woman recognizes him as the son, having seen his picture in the family album. He knows that she will betray him, and he plots to kill her. She also fears him, and thinking to lead him on from his purpose, starts a flirtation, into which he readily falls, thinking to aid his purpose. The results are that he cannot bring himself to kill her, and she still plans to betray him. The end is brought about when the Frenchwoman, his mother, kills the princess and makes her son flee, in order to carry out his country's commissions.

Mme. Eva Francis is wonderful as the princess, Louis Gauthier is sincere as the boy, and Mme. Kerwich perfectly cast as the mother.

BEDINI SHOW OPENING

LONDON, Jan. 15.—"You'd Be Surprised," the new show which Jean Bedini is producing for Sir Oswald Stoll at the Royal Opera House, Covent Gardens, will open there on January 22. George Robey will be seen in the leading role. The cast is made up mostly of American acts, among whom are Harry "Zoup" Welch, Handers and Millis, Cook and Rosevere, Alma Adair and Lon Hascall. Other features of the show will be the Savoy Havanah Band, Lydia Lopkova, the Tazerwouth Troupe and an English chorus. Seymour Felix is staging the show.

FARES REDUCED FOR ACTORS

LONDON, Jan. 15.—Railroad fares on four different systems have been reduced 25 per cent for all theatrical companies, variety artists, or any type of actor or actress, the reductions having gone into effect on New Year's Day. The roads which have reduced their fares are the London and North-Western, which runs from London to Wolverhampton; the Great Northern, which runs from London to Sheffield; the Great Western, which runs from London to Worcester, and the London and South-Western, running from London to Woking.

FRANK CURZON RETURNING

LONDON, Jan. 15.—Frank Curzon will return to the stage after an absence of twenty-five years in a new play by an unknown author, called "The Inevitable." With him, in the new play, will be seen his wife, formerly well-known to theatre-goers as Isabel Jay, and the production will also mark the debut of their daughter, Cecelia Cavendish. Frank Curzon is known as Francis Arthur Deeley in private life.

"ROUND IN FIFTY" CLOSES

LONDON, Jan. 15.—"Round in Fifty" recently closed at the London Hippodrome after having had a run of 468 performances, one of the best records of the past season. The house remained dark for a time, then reopened with "Cinderella," the Wylie-Tate pantomime, which is being presented twice daily, at 2 and 7.45 P. M.

NEW NELSON-TERRY PLAY

LONDON, Jan. 8.—Phyllis Neilson-Terry is preparing a new play by Temple Thurston, in which she will open as soon as a theatre is secured. It is called "A Roof and Four Walls."

"THE WASTER M. P." IS CLEVER

LONDON, Jan. 15.—"The Waster M. P." was produced at the Victoria, West Stanley, recently, by Mr. Fred d'Albert's company as the feature of their seventh successful week at that house. The play concerns one, John Hardcourt, the part admirably played by Mr. Albert, and his love for Mary Wearing, rightful owner of the Wearing Mills. Miss Wearing has been deprived of her legacy by one Jasper Milton, a nephew of the deceased Wearing, who has forged his uncle's name to a fake will and has taken possession of the mills and the house as a consequence. Hardcourt had been a foreman at the mills before entering the army and desires his old place back, but it is being filled by one Jake Cavill, who is blackmailing Milton because he, Cavill, holds the original will. He finally sells a copy of the will to Milton, pretending it is the original. Hardcourt comes into some money and runs for Parliament. Milton fears Hardcourt's rising power and has Hardcourt placed in a compromising position by Helga Carruthers, who has become Milton's wife. This defeats Hardcourt's chances. Jake Cavill still tries to extort money from Milton but Milton refuses to pay, believing he has the original will. Cavill produces the real will, restores Mary Wearing's inheritance and Hardcourt confesses his love to the heiress and the play ends happily.

"FORBIDDEN FRUIT" IS A HIT

LONDON, Jan. 15.—The Six Brothers Luck presented a new musical comedy in six scenes at the Bedford Theatre, Camden Town, called "Forbidden Fruit," which scored sufficient success in its first week that it played to standing room only for the entire week. Charles Baldwin is responsible for the book, and Donovan Meher and John Graham for the lyrics and music.

The plot has nothing marvelous about it, but the general atmosphere of hilarity and fun, and the brightness of the lines, added to the lively chorus, good dance numbers, and swiny music done by a very good cast, makes the show bound for the "hit" class. It has the usual Six Brothers Luck "haunted room" scene, this being a library where two burglars come in seek of booty. They see a liquid called "Forbidden Fruit," and partake of it, and find themselves whisked off to the planet of Venus. This is the best scene in the show, the fantastic settings and costumes being very effective. Tom Neldon and Ernie Bee handle the comedy excellently, while others who stand out include Hal Duncan, W. McEwan, Virginia Davis, Marjorie Manners, James Platt, Vincent W. Carlyle and Mabelle Thorne.

WANT PROTECTIVE COMMITTEE

LONDON, Jan. 15.—The chairman of the Variety Artists' Federation, in a reply to a complaint received from the Association of Touring Managers, has suggested that a Protection Committee be set up for the purpose of ridding the profession of proved bogus managers. It is his plan that this committee be composed of representatives of the Association of Touring Managers, the Variety Artists' Federation, the Actors' Association, the Musicians' Union and the National Association of Theatrical Employees. This suggestion was submitted to the president of the Trades Union Congress and other members of the Joint Committee and was later unanimously adopted by the Association of Touring Managers. The result is that the Touring Artists and Managers Protection Committee will shortly come into being.

THE PRINCESS FOR SALE

LONDON, Dec. 11.—The Princess Theatre, at Shaftesbury avenue, owned by the Melville Brothers, who also own the Lyceum, is up for sale. The price asked for is approximately £200,000 and it is said that an offer of £150,000 was flatly refused.

"PRETTY POLLY" TUNEFUL

LONDON, Jan. 15.—"Pretty Polly!" a musical play by Guy Logan, with music by Wilfred St. John, which was produced at the Opera House in Macclesfield recently, is a charming little work of the Cinderella type that seems destined to meet with success when it reaches London. The story is bright, if not exactly novel, and there are several good situations. The lyrics are clever and the music is tuneful. Add to this a splendid cast, excellent staging and tasteful costuming and the result should not be doubtful.

Polly Smithers, about whom the story rotates, is an engaging little "slavery" in the employ of Jack Charteris and his young wife, a newly-wed couple with more youth than money. Polly has stage aspirations, is intelligent, resourceful and nifty and it is these characteristics that make her more of a family adviser than a servant. One of Polly's bright ideas for helping her employers meet their bills is to turn their London flat into a private hotel and much of the comedy of the play is derived from the heterogeneous assortment of guests that arrive. Charteris's uncle, Tom Pettifer, a confirmed woman hater, arrives from Australia, and Polly wins him over from peppery irritability to something approaching amiability. Act II finds Polly a stage favorite, who remains true to her admirer, the Hon. Bertie Carr, when he pretends to have lost his fortune, and ultimately, at the death of Bertie's uncle, marries the title and becomes Lady Bellairs.

Miss Teddie Payne does exceedingly well by the role of Polly and Harry Matto makes a fine Hon. Bertie Carr. John K. Walton provided comedy in the character role of the uncle from Australia and Royce Carlton did great work as the butler. Others of merit were Wilfred St. John, Gerald Meade, Gertie Moody, Madge Funnell, Moira Carleton and Betty Norman.

MARIE LLOYD EFFECTS SOLD

LONDON, Jan. 15.—At a sale of the household effects of the late Marie Lloyd, held in Powell's Auction Rooms, Marble Arch, recently, slightly over £1,000 were realized. Bidding was not as keen as had been anticipated and, outside of members of the Lloyd family and Sam Mayo, very few members of the theatrical profession were present. A carved mahogany bedroom suite on which a reserve price of £400 had been set, went for £160, and other valuable articles, calculated to sell for high figures, went proportionately low. On the other hand, several smaller articles, for obviously sentimental reasons, sold at astonishingly high prices.

ALAN BROOKS AT EMPIRE

LONDON, Jan. 15.—Alan Brooks was the feature act at the Finsbury Park Empire last week in "Dollars and Sense," his latest vehicle. On the same program P. T. Selbit presented "Sawing Through a Woman" and his "Elastic Lady."

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MUSICAL SHOWS BIG FAVORITES DURING ALL OF PAST WEEK

Ziegfeld's "Follies" Leads With "Nellie Kelly," "Greenwich Village Follies," and "Music Box" Close Up—"Clinging Vine" New Savage Show Goes Into Hit Class.

Musical shows last week reaped a harvest. Practically every one of the girl shows on the Rialto sold out at almost every performance with the city thronged with hundreds of thousands of transients who were here. The dramatic attractions did not seem to fare as well as the musical ones. For outside of the outstanding hits in the Broadway houses, the other attractions in most instances grossed about the same or a little less than they did the preceding week. The non-musical shows found Saturday night a bit of a disappointment. All of them had calculated on selling out that evening. But when it came to counting the "wood" there was plenty of it on hand at the majority of the theatres which house the spoken drama.

"The Ziegfeld Follies" carried off the banner in gross receipts of the musical contingents on the week by getting over \$37,500. "Little Nellie Kelly" at the Liberty seemed to be greatly favored as it sold out at every performance during the week. "The Greenwich Village Follies" at the Shubert theatre found the demand very heavy for the lower floor seats all week, but the upper part of the house did not sell as easy with the regular \$1.10 second balcony seats being sold in the Le Blang cut-rate office at seventy-five cents, throughout the week and on Saturday night also. "The Lady in Ermine" was also among the big money getters, getting capacity audiences at most of the performances during the week and selling out at both matinees. "The Gingham Girl" found the going very good at the Earl Carroll, selling out at half of the performances and registering well at the others. "Sally, Irene and Mary" was well up among the big money getters. It played to capacity on Tuesday night which was the Casino theatre's 40th anniversary celebration and again gained that stride on Friday and Saturday nights.

"Blossom Time" at the Century with the aid of the cut-rate agency improved greatly on its business of the preceding week. "The Bunch and Judy" in its next to last week at the Globe found the going very good and had three sellout performances during the week. Henry W. Savage's "The Clinging Vine," which is sojourning at the Knickerbocker, surprised the "wiseacres" along Broadway and with its popular price scale grossed within \$2,500 of the Knickerbocker's capacity, which is considered excellent for that theatre.

EQUITY SUSPENDS TWO

For having refused to appear before the Council of the Actors' Equity Association and answer charges brought against them, Bertram Goltra and William Degan have been suspended from membership in the organization. They were charged with appearing with the May Valentine "Robin Hood" Light Opera Company, which had in its cast non-Equity performers. They were told to withdraw from the cast by the Council, but remained despite the order.

"The Music Box Revue" also managed to find all of the patronage it could handle for the lower portion of the house all week and handled almost capacity in the upper portion at all performances. "Up She Goes" which is tucked away in William A. Brady's Playhouse had the best week of its career and sold out at all but three performances. "Glory" at the Vanderbilt found the going a bit hard, but finished by counting substantial returns on the week.

Of the dramatic contingent, "R. U. R." at the Frazee; "The Fool" at the Times Square; "The Seventh Heaven" at the Booth; "Merton of the Movies" at the Cort; "Rain" at the Maxine Elliott; "Hamlet" at the Sam Harris; "Loyalties" at the Gaiety; "Secrets" at the Fulton; "So This is London" at the Hudson; "The Last Warning" at the Klaw; and "Abie's Irish Rose" at the Republic were the leaders in the week's business for the non-musical contingent. Most of these shows grossed capacity at almost every performance and all of them exceeded the gross receipts of the previous week.

The distress signal was hoisted by several attractions during the week when "Mike Angelo" on its second night at the Morosco; "Johannas Kreiser" at the Apollo; and "Will Shakespeare" at the National found their seats included among those sold at the cut-rate counters.

Monday night of this week with one opening "The Humming Bird" was back again to normal with regard to patronage in the theatres. The business was approximately the same as it was two weeks ago, Monday probably a bit less. With the exception of about four attractions none of the theatre box-office ticket racks were stripped clean of their wares. There were sixteen attractions available at the Le Blang establishment, with two new ones having been added the evening "Glory" at the Vanderbilt and "The Tidings Brought to Mary" which is in its last week at the Garrick.

This week will be the beginning of the two-week acid test for attractions playing on a guarantee or with a stop limit and from indications early this week it looks very likely that within two or three weeks many of the present inhabitants of the theatres along the Rialto will depart and new incumbents will be found in their places.

TICKET CONFERENCES DEFERRED

No conferences were held last week nor will any be held for the next ten days among the members of the Producing Managers' Association with reference to the establishment of a central theatre ticket office. The members of the organization feel that nothing can be done any more this season with reference to the establishment of a central office, so are deferring conferences and meetings on the plan until the matter can be taken up to better advantage.

NEW ANGLIN PLAY A THRILLER

STAMFORD, Conn., Jan. 15.—Margaret Anglin opened last week at the Stamford Theatre in a powerful melodrama in three acts, entitled "The Sea Woman," by Willard Robertson. The play has an unusual theme and Miss Anglin gave an exceedingly interesting performance.

The action is continuous, but for the intermissions, and the same set is used for the three acts. Miss Anglin is in the role of a woman who is the daughter of a sea captain and a descendant of the Vikings of old. She is the only survivor of a ship commanded by her father, which was burned at sea. She is rescued off the shores of Chesapeake Bay by a lighthouse keeper, who subsequently dies and leaves in her care his baby daughter. When the play opens Miss Anglin is the keeper of the lighthouse and clad accordingly.

Molla Hansen looks after the daughter of the lighthouse keeper who sacrificed his life to save her. The daughter, Pearl, has an affair with Charlie Watts, who with another pal is engaged in bootlegging. The girl, afraid of the consequences of her friendliness with Watts and also afraid of her seducer, blames another man, an engineer who has made repairs at the lighthouse. Molla (Miss Anglin) shoots the engineer who indignantly denies the accusations. Later Molla nurses his wounds, and the truth is finally revealed.

Pearl, who has been wronged, follows Charlie to the tower and tries to end both their lives by gas. There is a terrific explosion and Molla brings out the charred body of Pearl, while Charlie jumps into the sea.

In the meantime Molla has been making a trying sacrifice to keep her promise to the man who rescued her, which is the high spot of the play in reality. For she is giving up whatever else she might choose to do in order to care for the lighthouse keeper's daughter. After the affair of Pearl, Molla's lover who thought her dead arrives and wishes to take her aboard a waiting ship. Molla remains true to her promise and does not leave the girl. At the final curtain Molla's lover is about to return, and there is every reason to believe that she will not regret her promise made to the man who rescued her from the sea.

Miss Anglin was always equal to the role, and assumed it with her usual skill and vigor. In the play she affects an accent apparently Scandinavian. The rest of the company are from Chesapeake Bay in so far as their talk is concerned.

The support of Miss Anglin was adequate, especially Miss Rea Nartin as Pearl, who did unusually well. Others in the cast include Joseph Sweeney, Raymond Van Sickle, Harry Minturn and Claude Cooper.

While the melodrama is tense for the most part, the action brings out many bits of comedy also.

FREE SHOWS FOR EVERYONE

OKLAHOMA CITY, Jan. 15.—For the first time in the history of show business in any city, all theatres were thrown open to the public who were invited to attend the performances absolutely free. The occasion was the inauguration of Governor J. C. (Jack) Walton. The city was filled with visitors and it is estimated that 100,000 visitors and natives attended the theatres and later took part in the monster barbecue, open air vaudeville and side shows, out-door dances and other gaieties.

PASSPART LOSES ORPHEUM SUITS

The two suits for \$300,000 damages each against the Orpheum Theatre and Realty Co., Inc., and Martin Beck, president of the Orpheum Circuit, instituted in 1920 by William L. Passpart, came to an abrupt halt last Friday, with a surprise decision by Supreme Court Justice Lehman, who dismissed the complaint against the defendants, and directed that a verdict be found in their favor, which included a judgment of \$6,478.80, the amount asked for by Martin Beck in his answer and counterclaim filed. The money involved in the judgment is alleged by Beck to represent salary or commission overpaid to Passpart. Charles H. Studin, of 19 West Forty-fourth street, was attorney for Beck. Counsel for Passpart did not appear and the judgment was rendered by default.

Passpart alleged that Martin Beck agreed to hire him as European representative of the Orpheum Circuit on a five per cent basis of all acts, salaries. This agreement was supposed to last as long as Martin Beck was in the vaudeville business. After acting in the above mentioned capacity for nine years Passpart claimed that he was dismissed in 1914. His income from this source is said to have been about \$15,000 per year.

Subsequently, in 1920, Passpart instituted legal action making Beck the defendant in one suit and several months later started another suit against the Orpheum Circuit, and mentioned the circuit as his employer. Beck filed a general denial to both complaints and also entered the counter claim of the sum for which he received a judgment.

According to Charles H. Studin, counsel for Beck and the Orpheum Circuit, several attempts were made to bring the action to a head by both sides. Originally Passpart was the client of Robert Moore, attorney of the Selwyn building. Moore was associated with Senator James J. Walker in handling the case and the latter is the attorney of record. The Senator was called to Albany last week on legislative matters and assigned William J. Fallon, of Fallon and McGee, to act as trial lawyer with Robert Moore. When the trial was called Friday there was no attorney present to represent Passpart, which accounts for the counter-claim being allowed by default.



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PRODUCING MANAGERS MEET TO OUTLINE NATIONAL THEATRE PLANS

Association Invites Opinions of Educators to Assist Them in
Launching the New Idea—Several Stars Mentioned
for Similar Production

For the purpose of outlining the policy and selecting the first play of the New American National Theatre, a meeting of the executive committee of the Producing Managers' Association, who are directors of the new theatre movement, with nine college professors and Otto L. Kahn will be held late this week.

Augustus Thomas, executive chairman of the P. M. A., and conceiver of the National theatres, this week sent out a request to the educators who are members of the committee to be in New York not later than Friday to hold a meeting for the purpose of laying out the plan of work the new theatre will do. Those who were summoned to attend were William Lyon Phelps, of Yale; Arthur Hobson Quinn, of the University of Pennsylvania; Charles M. Gayley, University of California; George Pierce Baker, Harvard; Frederick H. Koch, University of North Carolina; Samuel Harden Church, Carnegie Institute of Technology, Pittsburgh; Franklin H. Sargent, American Academy of Dramatic Arts; President Nicholas Murray Butler, of Columbia University, and Richard Burton, of the University of Minnesota.

They will confer with the following members of the managers' committee: Winthrop Ames, William A. Brady, George Broadhurst, John L. Golden, Sam H. Harris, William Harris, Jr., Arthur Hopkins, Ben F. Roeder, Henry W. Savage, Edgar Selwyn, L. Lawrence Weber, Al H. Woods and George H. Nicolai.

Besides the executive committee of the P. M. A., the following officers of the National theatre movement will also be present: A. L. Erlanger, president; Whitney Warren, treasurer; Lee Shubert, chairman of the board of directors; Augustus Thomas, chairman of the executive committee, and David Belasco, art director.

The first proposition to confront the combined committee will be the question of the first play to be produced. Augustus Thomas, who originated the idea of the theatre, will suggest to the committee that "As You Like It," which is conceded the foremost comedy of the works of William Shakespeare be used as the initial production and that Marjorie Rambeau, who is conceded one of the foremost comedienne of the American stage, be selected for the role of "Rosalind."

If Mr. Thomas' suggestion is acted upon he will then ask for the appointment of a sub-committee to be composed of producers and educators to select the other members of the company which is to support Miss Rambeau in the play. According to the plan, all those who are desirous of appearing in "As You Like It" will send their applications to the committee. The committee will then make an investigation of the qualifications of the persons and if it is satisfactory they will then be interviewed, and if found acceptable will be engaged.

It is expected that the sub-committee will give the matter their entire attention, so that rehearsals for the first production will begin not later than February 15, so that the play will be ready for its initial New York showing a month later.

Another committee, which is to be composed of managers, will be then appointed for the purpose of obtaining a theatre, on a rental basis for the temporary home of the American National theatre. It is said, that the theatre to be selected must be below Fiftieth street, so as to give the new theatre an opportunity to compete with the other houses along the Rialto.

The entire cost of producing the plays of the National theatre and the operation of the theatre is to be borne by the Producing Managers' Association. If any profits should accrue through the first production they are to be set aside as a sinking fund, which will later be utilized for the building of a permanent home for the National theatre.

After the completion of the New York run of the first attraction of the National theatre, the company is to be taken intact and will play in theatres selected for the National movement in Chicago, Philadelphia, Boston, Pittsburgh, Cincinnati, Baltimore and Washington.

It is also intended during the run of the first production to have committees from communities which are interested in the National theatre proposition, and have in mind making presentations under its auspices, visit New York and witness the first show. This committee will then return to its community and select a cast, which will be directed by someone furnished by the National theatre, and is to appear in the production which will be a fac-simile of the New York production.

CONNOLLY MOTION DENIED

The motion made in behalf of Jane Connolly, of Jane Connolly and Company, vacating the order restraining Keith's Riverside Theatre from paying the vaudeville act the money due it for the week ending December 3, was denied last week by Judge Hartman of the City Court on the grounds that the money was not considered by him as salary, but money due as per contract, and therefore liable to be restrained, pending the settlement of a judgment held against the act by Bert and Elizabeth Lee.

Several weeks ago Bert and Elizabeth Lee sued the Jane Connolly act for two weeks' pay alleging that they did not receive the customary two weeks' notice, considered the usual thing, when they were dropped from the cast of the act. Judgment was granted the Lees in the Municipal Court, to the amount of \$442. The court upheld the two weeks' notice as being customary and granted the two weeks' pay asked for which was due, less some money previously advanced to the Lees.

Subsequently, through their attorneys, O'Brien, Malevinsky & Driscoll, of the Longacre Building, Bert and Elizabeth Lee obtained an order which tied up the money due the Jane Connolly and Company vaudeville act when it played the Riverside Theatre, the first week in December last. In supplementary proceedings, Counsel Solomon Goodman, representing the Connolly act, made the motion to have the order restraining the payment of the money vacated on the grounds that salary due the act could not be tied up that way.

According to Judge Hartman, under the particular contract used by the Connollys, the money due the act is not the salary of either Jane Connolly or her brother, as there are others in the cast of the sketch.

PROTEST PROPOSED THEATRE

The residents of Tompkins place, Brooklyn, have filed a round robin protest against the erection of a motion picture theatre at No. 292 Court street, that borough, which would occupy five lots and extend into Tompkins place, a restricted zone.

When Joseph Parascandola applied to the Board of Standards and Appeals last Tuesday, for a variation of building zone regulations to permit the erection of the theatre, he was confronted by the written protests. William E. Walsh, Chairman of the Board, will thresh the matter out at a public hearing fixed for January 23.

\$11 TOP FOR GARDEN RE-OPENING

The Winter Garden will reopen next Wednesday evening, entirely remodeled and redecorated, with "The Dancing Girl," a new revue staged by J. J. Shubert. For the opening night \$11 will be charged for seats on the lower floor.



HARRISON MOSS

BILLY HARRISON in
DICK MOSS
"THE PUBLIC MUST BE SERVED"
Enjoying the Loew Circuit
Thanks to J. H. LUBIN
CHAS. FREEMAN—LAWRENCE PUCK

CHICAGO BUSINESS IMPROVES

CHICAGO, Jan. 13.—This town is filled with exceptionally good shows, they are as diversified as possible and furnish enough entertainment to suit all tastes. "Sally" has gone over for a smashing hit; the seat sale is tremendous and they are getting \$4.40 top. The Colonial, like all the Powers-Erlanger houses, is selling seats from the box office. Of course the Couthouli agency is getting seats for this and other productions playing at their theatres, but there is no agreement between them.

As predicted some time ago, "Orange Blossoms" took a "flop" at the Illinois. It opened last week and closes tonight, throwing this house into darkness for another week pending the arrival of "Elsie" a new musical show which will come to this theatre on January 25. "Orange Blossoms" came here minus its principal star, Edith Day. The press published this fact and the public stayed away from the theatre.

Barney Benard and Alexander Carr in "Partners Again," is playing at the Selwyn and playing to capacity too. It is the biggest dramatic hit in the Windy City today. Eddie Cantor, in "Make It Snappy" at the Apollo, is also thriving. Then there are other productions with their stars. Here's the list: William Hodge, in "For All of Us," at the Studebaker; "Shuffle Along," with Sisle and Blake, at the Olympic; Elsie Ferguson, in "The Wheel of Life," at the Blackstone. Richard Bennett in "He Who Gets Slapped," which is a dramatic treat at the Playhouse. Bennett carried through his promise of "no performance on Monday nights." He gave an extra matinee Friday and will carry through this program hereafter. So far, the other theatres have not adopted the same course. Frank Craven, in "The First Year," is at the Woods; Frances Starr, in "Shore Leave," at the Powers. "Zeno," a splendid mystery play with a capital cast, has received excellent criticisms from the dramatic critics, but it is left to see if it will draw at the Great Northern, which is considered a "hoodoo" house.

"Captain Applejack," with Wallace Edinger and Mary Nash, has made a strong bid for favorable patronage, and if this play has the success it merits then the twin theatres will have two big hits. The play opened at the Harris last Sunday. "The Demi-Virgin" will leave here at the end of next week after a short life at the La Salle. The public seems to have tired of plays of this sort. "Thank U," after a long and profitable run at the Cort, will leave in two weeks for other fields to conquer which will complete a twenty-three weeks' run at this playhouse. The "Cat and the Canary" is still a good sized hit at the Princess. There are no new productions promised theatregoers this coming week.

The Shubert Central Theatre will close its doors tonight and remain dark for another week, at least. Allan Pollock, who has made every effort to make his latest offering a success, was compelled to withdraw and disband his company. "Why Certainly," which opened Christmas night, following "A Bill of Divorcement," which he and his company were playing on a co-operative basis, proved a failure, despite the splendid support the press gave.

"LAST WARNING" DIVIDENDS

The sixteen stockholders in "The Last Warning" were made happy last week when the directors of the Mindlin-Goldreyer Corporation, which operates the Klaw Theatre attraction, voted a fifty per cent cash dividend on the stock. There is \$20,000 of stock at large of the production, with the largest stockholder, outside of the two "Mike's" is Lawrence Weinberger, a druggist.

"OLD MAN SMITH" NEW PLAY

Arrangements were made by Gus Hill with Geneen and McIsaacs, a new producing firm, whereby the latter will present "Old Man Smith," a character play by Adelaide H. Leitzbach, in the first-class theatres. Tom Wise is scheduled to play the title role, the balance of the cast is being selected and the play will go into rehearsal next week. Ira Hards will stage the production.

WINTER GARDEN REOPENS JAN. 25

The Winter Garden, which is being reconstructed and rebuilt, will open on Wednesday night, January 25th, with a new musical comedy, entitled "The Dancing Girl."

With this opening the policy of the theatre changes from the former musical revue productions, with which this house has been identified, to the regular musical comedy presentations of the story and plot type. Extra shifts of men have been working on the reconstruction since the closing of the house last December, and the result will be an augmented seating capacity and the availability of the theatre for the production of nearly any kind of theatrical enterprise.

In the cast of "The Dancing Girl" will be Tom Burke, Trini, Marie Dressler, Lou Holtz, Benny Leonard, Bard and Pearl, Nat Nazzarro, Edythe Baker, Nancy Gibbs, Sally Fields, Ted Doner and others.

KELLY IS P. M. A. MEMBER

Perry J. Kelly, a producer of Los Angeles, was elected a member of the Producing Managers' Association on Monday. Kelly recently produced "Red Bulldog," a play by Willard Mack, in Los Angeles, and expects bringing it to New York this spring.

A NEW "HITCHY-KOO"

Raymond Hitchcock has signed a long term contract with Bohemians, Inc., producers of "Greenwich Village Follies," whereby the comedian will be featured in an annual musical revue to be known as "Hitchy-Koo." The deal was consummated last week by Al Jones and Morris Green, managing directors of the Bohemians, and the machinery has already been set in motion for the first of Mr. Hitchcock's productions. George V. Hobart, John Murray Anderson and Lou Hirsch will collaborate on the revue, which will be staged by Anderson.

Under the present arrangement the revues of the "Hitchy-Koo" series are to be destined as Summer shows for Chicago and Winter shows for New York. This arrangement has been effected so as not to conflict with the annual production of "Greenwich Village Follies," which has already established itself as a Summer show in New York.

NEW NAME FOR MRS. FISKE PLAY

Mrs. Fiske's latest play will again be retitled. The new name for the attraction will be "The Dice of the Gods." The play was first called "Paddy," and later changed to "The Last Card."

WEBER AND FIELDS WITHDRAWAL PRESAGES END OF SHUBERT UNITS

"Reunited" Had Played Entire Route—Others in Same Predicament—Shuberts Rushing Legit. Shows to Production to Keep Houses Open

The closing of the Weber and Fields unit show, "Reunited," last Saturday night revealed another "snag" which makes the topping of the Shubert Vaudeville Circuit a certainty. The Weber and Fields show, which had been the banner attraction of the wheel, was forced off in that it had played nineteen weeks and in that time covered every theatre of the circuit. The unit opened in Hartford last September. With the decision of the Affiliated not to repeat the Weber and Fields show, by far the strongest money getter of the surviving units, it is certain that none of the remaining shows will be repeated.

Since a number of them have practically played the route, it is now reasonable to believe that these will be dropped in a process of elimination which will work itself out. With the shows out and the difficulty the Shubert bookers have been experiencing in interesting vaudeville talent for their straight bills it is imminent that the circuit will drop into discard.

From a financial slant the profits of the Weber and Fields unit were not as sensationally lucrative as had been anticipated earlier in the season. Messrs. Herk and Beatty, who financed the production, were in for a considerable investment. They had gauged their plans for a thirty-week run and possibly repeats. The show had done between \$12,000 and \$15,000 all along the line and would have netted the producers a good profit had its engagement not been limited to nineteen weeks. The next ten weeks, which were calculated as the profit weeks, were sacrificed through eleven theatres dropping out of the circuit since the beginning of the season. As it stands the best Herk and Beatty can be figured for is an even break on the season. It also gives an idea of what the other producers have dropped in the venture, especially those whose shows have been playing around \$6,000 and \$7,000 on the week.

At the beginning of the season the Affiliated had lined up thirty houses and as many shows. Seventeen shows withdrew from the wheel, leaving fourteen units and three straight vaudeville bills to fill out the time. This week the Boston, Cleveland and Detroit houses will offer straight vaudeville shows. James Barton is heading the bill at the Majestic, Boston, while Frances White is the stellar luminary of the show in Detroit, which also includes Georgie Price, Frank Burt and Company and Bob Nelson.

At the outset I. H. Herk, who is credited with having sold the unit show idea to the Shuberts and who is head of the Affiliated Circuit, which is the routing corporation for the wheel, held a financial interest in nine of the shows. With the wholesale closing of shows, his holdings have narrowed down to an interest in two shows. Beatty, a former burlesque producer, also holds an interest in these shows, which are "Say It with Laughs" and "The Frolics of 1922." Neither of them have been doing extraordinary business and will be fortunate if they have paid for themselves before being withdrawn in the enforced process of elimination such as that which forced the Weber-Fields show to retire.

With this new phase of the case cropping up the Shuberts have been spurred to action in the legitimate field. They have realized that with the uncertainty of the unit circuit they will have to enlarge their producing activities in order to have shows to protect their theatre holdings. They have already placed several shows in rehearsal and have called their allies together and have attempted to spur them on to immediate production. The Shuberts have already opened Charles Richman in "Suspended Sentence," which has already been tried out on tour and is being revised for an early showing. A new comedy by Rachel Crothers, "Marry the Third," and another new play by Percival Knight have also been rushed into rehearsal. Max Marcin, producer ally with the Shuberts, has begun casting a new play, "The Wicked Woman," while Brock Pemberton is readying "Rita Coventry" for an early showing. Then, too, Lew Cantor's production, "The Sunbeam Girl," will be routed over the Shubert Circuit.

During the interim, however, the Shuberts are relying upon the units and vaudeville shows to hold out until there have been prepared a sufficient number of attractions to replace them.

Arthur Klein, head of the Shubert Vaudeville Exchange, has been offering acts a route of seven weeks but has found very few takers, which makes the vaudeville idea of solving the problem a dubious one, to say the least.

Legitimate shows alone can solve the problem of the Shuberts and when a sufficient number of them have been assembled the Affiliated Circuit will have passed into oblivion.

UNIT CAST ASSIGN CLAIMS

Edward L. Butler, wealthy producer of the "Echoes of Broadway," Shubert Vaudeville Unit which closed about three weeks ago, will be named defendant in an action to be started this week by Captain Irving O'Hay, assignee of the claims of the unit's cast, against the producer for seventeen weeks' salary due on play or pay contracts aggregating about \$40,000.

Captain O'Hay, a leading member of the cast of the unit show, is an overseas hero and the members of the cast after consultation with Kendler & Goldstein, attorneys of the Loew State Building, decided to assign their claims to him, and make the court action more simple. Kendler & Goldstein immediately began preparation to file the suits in the Circuit Court of St. Louis, Mo., where Butler has a residence.

The decision of the cast to take legal action against Butler evidently comes as a result of the failure to make an amicable agreement with the producer regarding the money due the principals and chorus for seventeen unexpired weeks of a thirty-five week contract. Following the death recently of Butler's mother, Mary Rose Butler, of St. Louis, who left an estate valued at millions, it was believed that a satisfactory settlement would be made out of court.

"Echoes of Broadway" closed suddenly in Boston when an engagement at the Central Theatre, New York, for Christmas week was given to the Arthur Klein unit "Hello, New York," instead of the Butler show. That week was considered a choice engagement.

VARIED LIST OF SHOWS IN BOSTON

BOSTON, Jan. 15.—Three premieres and the opening of the Chicago Opera Company, at the Boston Opera House, kept first-nighters stepping at high speed here last night.

Pauline Frederick in "The Guilty One" was warmly welcomed by a large and enthusiastic audience at the Selwyn. The piece gives Miss Frederick an opportunity for the sort of emotional acting in which she excels and Manager Woods has surrounded her with a creditable supporting cast.

"The Passing Show of 1922," the annual production of the Winter Garden in New York, with Eugene and Willie Howard heading a large cast of singers, dancers and comedians, brought no little amount of melody and merriment to the Shubert Theatre.

"Just Married," a rollicking farce of honeymoon life, was revealed at the Plymouth and kept the audience in a constant roar of laughter with its humorous situations and bright lines. Lynn Overman and Vivian Martin, late of the pictures, head the cast.

"The Bat" ushered in its twentieth week at the Wilbur, while "Good Morning, Dearie" entered upon its final week at the Colonial. "Bringing Up Father on His Vacation," a cartoon musical comedy, is being offered for the week at the Arlington. "Lightnin'" at the Hollis and "Molly Darling" at the Tremont are also popular holdovers.

BILL TO PROTECT ACTORS

Plans are under way for the passage of a bill making it a misdemeanor for criminals to masquerade under the guise of actors and actresses when hailed to court for divers offenses and thus libel a profession to which they have no claim.

The bill is being sponsored by Assemblyman Joseph Steinberg, of New York, and is said to be the first gun in a campaign to protect the theatrical profession, in general, from disgrace that is unwarranted. An actor or actress being a public figure, and generally known to the public, gives any sort of a story additional value as a news item and is consequently played up in the newspapers. In many instances it has been found that persons describing themselves as actors, when having run afoul of the law, were never members of the profession, but were hardened criminals. The theatrical profession stretching far and wide made it difficult to check up their stories and naturally the police and the newspapers would take their word for it.

FEIGNED INSANITY CHARGED

Judge John C. Knox, of the United States District Court, has ordered Millard H. Ellison, attorney for Mrs. Mitchell Mark, mother-in-law of Max Spiegel, theatrical producer, owner and promoter, who failed for more than \$1,000,000 and is now confined in a sanitarium in Stamford, Connecticut, to obtain and produce seven letters that Spiegel had written to his wife. These letters, according to the receiver of Spiegel's properties are alleged to contain information as to the disposal of property held by the bankrupt.

This order was issued on the motion of Lee Oppenheimer, attorney for the receiver, who charged directly that Spiegel is not insane but had sought refuge in the sanitarium to keep him from being prosecuted criminally. He informed the court that the bankruptcy proceedings had developed the fact that Spiegel had defrauded various banks out of more than \$320,000, through loans on bogus trust certificates of the Mitchell H. Mark Realty Corporation.

Prior to the signing of the order Henry Kolbe, president of the Motor Mercantile and Commercial Corporation, of the Bronx, testified that his bank had loaned Spiegel \$25,000, with the collateral being two trust certificates for the Mark Realty Corporation stock, which he alleges are spurious.

Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, charged that Spiegel as an officer of the corporation, had issued bogus voting trust certificates for common stock with a face value of \$490,000. He says that Spiegel realized in loans on this stock from New York and other banks about \$320,000.

Hays says that investigating the extent to which Spiegel had used these voting certificates revealed that fifty-seven had been issued. He charged that his own name as well as that of Eugene Falk had been forged to them. He explained that with Spiegel, he and Falk had been empowered to issue the legal certificates.

He then told how he detected one of the certificates which was presented last month at the Buffalo office of the Mark Corporation by J. A. Wright & Co., stock brokers, who sought to have it certified on behalf of the International Bank of Washington, which had accepted it as collateral for a loan. He said that he discovered the certificate bore the number of a certificate which had been returned and entered in the company's stock book.

"The bogus certificate, issued for two hundred shares, was made out in the name of Max Spiegel, and endorsed by him," Hays testified. "The original certificate, bearing the same number, had been issued to Stanley Bastbaum of Philadelphia, who had returned it and had received in turn another made out in the name of his mother."

Hays says he then called up Spiegel from Buffalo at his New York office and asked him to explain. He in turn told Hays that he would look the matter up and would phone him later. Hays then took the matter up with Falk and he and the latter called Spiegel on the phone. Hays says that he listened in on an extension while Falk spoke to Spiegel. Spiegel told Falk that he did not know a thing about the certificate and asked Falk to send the certificate to him. "Falk refused," Hays testified, "and then Spiegel said he would be in Buffalo in a day or two and would explain. Not only did Spiegel fail to come up-state but we did not see him again."

Hays testified that he obtained the name of the concern which had printed the so-called bogus certificates. He then narrated that the day he came to New York to see Spiegel, he went to the latter's home, where he met Mrs. Mark. Hays says that she told him that Spiegel was then in Hartford, Conn., where he had attempted suicide by taking an overdose of veronal.

Because he was one of the executors of the Mark estate, he wished to be helpful in the situation which had arisen. With this idea in mind, he says, he took possession of Spiegel's office in an effort to ascertain the financial difficulties which had beset the theatrical producer and then for the first time learned that Spiegel had creditors.

NEW THEATRE FOR MORRISTOWN

Plans are being drawn for a modern theatre to be built on the site of the United States Hotel, Park Square, Morristown, N. J., at a cost of over \$250,000, by a local group of real estate operators, represented in New York by Lyman Hess, attorney, of the Loew State Building.

According to the instructions received by Reilly and Hall, architects, the theatre building will be a five-story hotel, with the theatre having a seating capacity of 1,500. The stage will be thirty feet deep with full equipment and capable of playing either vaudeville or road attractions, etc.

The exact policy to be pursued by the theatre management has not been decided upon as yet.

ONE CHARACTER PLAY READY

Henry Myers, author of "The First Fifty Years," has turned out a new play entitled "The Wonderful Place," which is narrated by one character, a woman, in seven scenes and three acts. "The First Fifty Years" was revived in Los Angeles this week by William Rainey and Evelyn Vaughan at the Fagan Theatre.

After the Coast engagement Rainey will tour east with the play.

ACTOR FAILS TO PLAY, IS FINED

Irving C. Miller, who is appearing in "Liza" at Daly's Sixty-third Street Theatre, when arraigned before Justice Hartman in the City Court for contempt in having failed to pay a judgment of \$175, obtained against him for wages, by Charles P. Williams, an actor, was fined the amount of the judgment and instructed to pay it off in weekly installments. Williams sued Miller through Attorney M. Strassman, of 853 Broadway, and charged that the money was due him for services with the Chocolate Brown Company, an attraction which Miller owned.

BILL TO REPEAL CENSORSHIP

Senator James Walker, Democratic leader, is preparing a bill calling for the repeal of the law establishing a State Motion Picture Censorship for licensing films, which will be introduced very shortly in the Legislature at Albany.

It is understood that Governor Smith will back the bill, and there is little doubt among the motion picture men but that the new bill will pass. A strong campaign, in which all theatres in the State will enter, will be made for the passing of the repeal.

AMUSEMENT STOCKS SLOW—SHOW LITTLE INDICATION OF ACTIVITY

**Famous Players at 85½ on Monday, Loews at 18¾ and
Orpheum at 18¾ with Little
Trading on Any**

The market in amusement stocks is slow and uncertain and that's all there is to it. The condition of the market in general is about the same as that with the amusement issues. There is no discernible definite movement on foot and no reason why there should be, for no event of unusual significance to the amusement group has been reported.

The nearest thing to an event that would have any effect on the sale of stock was the reported purchase of the Lynch interests in the South by the Famous Players company. This would be a revenue builder and would more or less stifle competition. Instead of the stock reacting favorably to this news it begins to slide from 93, its high for the year, and is now toying with the 85 mark. Monday saw a distinct drop in these shares. It opened at 89 and started slipping almost at once. Eleven thousand shares were traded and the price dropped at one time to 85½. It recovered slightly at the close and registered 86½ when the bell rang.

The fact that 11,000 shares changed hands would seem to indicate that this stock is about to become active again and the slump might show a temporary unloading movement preceding a rising market.

Loew, Inc., which has been holding firm around the 19 mark, sometimes above it, sometimes slightly below, continued its vacillating. During the week it slid from 19¾ to 19, an almost infinitesimal drop with conditions what they are. It opened on Monday at 19 and sold off slightly during the day, closing at 18¾, which shows that

there has been nothing much happening here. The stock is strong and there is very little trading in it, the price rarely moves far below the 19 mark and this has come to be accepted as the normal price for the issue.

Orpheum continued to build up during the week after opening on Monday last at 17½. This was a low for the year and was an unusual price for this issue as there was nothing in reports that would warrant the stock selling at that price. From then on it started to build up while the other stocks were moving sluggishly in either direction, closing at 18¾, ½ point off from the high for the week. The rising movement in the face of the other amusement stocks selling off lent color to the idea that protection was being given the issue from the inside.

Goldwyn with a high for the year of 65½, also started to decline and kept on doing it during the last week. The stock opened at 6 on Monday, a week ago, worked its way up in small sales to 6½ and then started to sell off, closing on Saturday at 5½. Monday continued the movement in the wrong direction, the highest bid for the day being 5¼ and the closing price being 5½. Trading in all the amusement stocks, with the possible exception of Famous Players, of which there are more shares in existence, was dull, and, unless something definite occurs to inject life into the issues, they will stagnate and the public will cease to regard them as speculative possibilities.

"FOLLIES" 2ND EDITION OPENING

Next Monday evening Flo. Ziegfeld will present at the New Amsterdam the second edition of the "Ziegfeld Follies" of 1922. There will be an addition and change of numbers in the show. Will Rogers will introduce his conception of "Hamlet" in a comedy skit, in which Brandon Tynan will portray David Belasco, as the director of the skit, and Gallagher and Shean will change their routine of work and appear in a new assemblage of material that has been supplied them by Franklin P. Adams and Gene Buck.

Bernice Hart, a new find of Ziegfeld's, will also make her first appearance that evening, appearing as the leading figure in the Coconut Grove scene. Miss Hart will remain with the "Follies" until the opening of the Fanny Brice show which she is to join.

ACTRESS HURT IN AUTO SMASH

BALTIMORE, Jan. 15.—Miss Doris Sheerin, playing the part of the "bathing beauty" in A. H. Woods' show, "Ladies' Night," at the New Lyceum Theatre here last week, was seriously injured Sunday when an automobile in which she was riding with another girl and two men became unmanageable, crashed into the curbing, and turned turtle. William O. Holmes, Miss Sheerin's companion and the driver of the car, was killed and the actress was taken to the hospital, where it was said that she had a good chance of recovery.

The other couple that were in the car at the time of the accident disappeared and it is believed they ran away after the crash.

"BLOSSOM TIME" FOR CHICAGO

The original company of "Blossom Time," which is playing at the Lyric Theatre, Philadelphia, will complete its engagement there after a fifteen week sojourn on January 27. On the following Monday it is scheduled to open in a Chicago theatre, probably the Great Northern, for an indefinite engagement. It was to have played Pittsburgh, but this date has been taken off its route, as the company now playing the Century, New York, will take to the road at the same time and play that date.

POLLOCK SHOW CLOSED

CHICAGO, Jan. 13.—Allan Pollock closed his play at the Central Theatre Saturday and the company disbanded. Pollock has had a hard time of it since he first came to Chicago in "A Bill of Divorcement." He opened at the Powers and, because of previous bookings at this house, he had to take the play away just when it was beginning to draw. He left Chicago for a week and returned there opening at the Central, a small house, and determined to put the show over. He was then the sole owner, and the players were working on a co-operative basis. Business increased as the weeks passed and then Pollock decided to try a play, "Why Certainly," which he presented for the first time here on Christmas night. It did not prosper, with the result that he was forced to close.

MOROSCO-GORCEY SUIT UP

Leslie Morosco's suit against Bernard Gorcey, comedian, appearing in "Abie's Irish Rose," will be heard in the Municipal Court this week. The case has been on the calendar at least a dozen times, but has been sidetracked because of the influx of landlord and tenant cases, which are given priority.

Morosco's claim against Gorcey is for \$150 for professional services. Morosco claims that he was instrumental in securing Gorcey's engagement in the Ann Nichols comedy and that Gorcey has flatly refused to live up to his contract with him.

"PARADISE ALLEY" AGAIN

Carle Carlton will begin assembling the cast this week for the revised edition of "Paradise Alley," the new musical comedy which he tried out in Philadelphia two months ago. Guy Bolton has revised the libretto and Carlton believes the piece in sufficiently good shape for another hearing.

Bernard Granville, Frank Farnum and other members of the original cast have already been routed in vaudeville, and when "Paradise Alley" makes its bow the piece will have an entirely new cast of favorites.

TWO NEW SHOWS IN PHILADELPHIA

PHILADELPHIA, Jan. 15.—Two new attractions were offered in the dramatic houses tonight, an operetta and a musical farce. The "hold overs" include William Gillette's revival of "Sherlock Holmes"; a satirical comedy, an operetta, a musical revue and a mystery play.

"In the Springtime of Youth," one of the newcomers, settled down at the Shubert Theatre. The piece has already won the endorsements of New York and Boston. Philadelphia has also received it with open arms if the enthusiastic reception of the premiere audience is any criterion. This gives the Shuberts two operetta representations here, their other production being "Blossom Time," which is getting an unusually good play at the Lyric.

"The Naughty Diana," the musical comedy version of "Lonely Wives," began a limited engagement at the Adelphi tonight. The production is being sponsored by A. H. Woods, it being his first musical comedy offering in many years. The cast is headed by Charles Ruggles and includes Charles Irwin, Betty Pierce, Marion Bal-lou, Patricia O'Connor, Jack Squire, Eleanor Williams and others.

Ed Wynn ushered in his second week at the Forrest in "The Perfect Fool" and gives every indication of having an unusually good run here.

"The Monster" continues to dispense thrills at the Walnut, where it bids fair to remain for some time.

William Gillette entered upon his final week in the revival of "Sherlock Holmes" at the Broad, with Irene Bordoni in "The French Doll" scheduled to follow in next week.

"The Torch Bearers," also, will depart from the Garrick at the end of the week and will be succeeded by George Lederer's new musical production, "Peaches," which will open there next Monday night.

The Desmond Players at the Desmond Theatre are offering a revival of "The Girl of the Golden West."

WILL A. PAGE WITH ZIEGFELD

Will A. Page, author of "The Bootleggers," and recently special purveyor of publicity for "The Bunch and Judy," has been appointed general press agent for the Flo. Ziegfeld enterprises. Page will have his headquarters in the New York office and give most of his attention to "The Follies," which are scheduled to remain at the New Amsterdam for the balance of the season. Page is the first press agent that Ziegfeld has had for "The Follies" in New York since Leon Friedman left him to join George White's "Scandals."

"THE TWIST" FOR CHICAGO

CHICAGO, Ill., Jan. 15.—"The Twist," a dramatic comedy by Vincent Lawrence, will open at the La Salle Theatre Sunday evening, January 21. Included in the cast are: Arthur Byron, Hale Hamilton, Ann Andrews and a large supporting company.

The piece was played in the East some two years ago under the name "The Ghost Between." It has been revised since then.

EQUITY SUSPENDS STANDING

Gordon Standing has been suspended from membership in the Actors' Equity Association for breach of contract with Wagenhals and Kemper, and for failure to pay the producers two weeks' salary as the results of the findings of an Arbitration Board of the A. E. A. and P. M. A., which decreed he pay that amount.

NEW THEATRE FOR STEUBENVILLE

STEUBENVILLE, Ohio, Jan. 8.—The long-promised modern theatre playing first-class road attractions is expected to become a reality as the result of an important realty deal completed last week when the Tri-State Amusement Company purchased the Mansfield property at Fourth and Adams streets for a theatre site.

"BUNCH AND JUDY" FOR BOSTON

Charles Dillingham's "The Bunch and Judy," which closes its engagement at the Globe Theatre on Saturday night to make way for the opening of "Lady Butterfly" on Monday, will move to Boston where it will open on Monday night at the Colonial Theatre.

NEW THEATRE IN LEGAL TANGLE

ALBANY, N. Y., Jan. 15.—The Shubert-Max Spiegel interest held in the new theatre being remodeled from the Second Presbyterian Church in Lodge street, will be eliminated by the time the house is completed in two months from now, according to William W. Farley, president of the Lodge Street Theatre Company, which owns the church.

Max Spiegel is president of the Shubert-Albany Theatre Corporation, and Lee Shubert is treasurer. The new theatre, which was originally intended for Shubert Vaudeville, was to have been completed by January 1, of this year, but construction work was halted on account of the financial and mental collapse of Max Spiegel. The Shubert-Spiegel combine leased the property and violated its contract with the owners of the church when the new theatre was not completed by January 1, 1923, it is claimed. On these grounds Mr. Farley expects to have the Shubert-Spiegel interests out of the project. Others interested in the theatre in association with the two theatrical men mentioned are officers of The Affiliated Theatres Corporation.

The Shuberts have announced their intentions of taking over the property if the theatre would be completed by Mr. Farley, but the Shuberts will not be considered because they failed to take any hand in the completion of the house when the president of the leasing company violated the contract.

Formal steps have been taken in the meantime to oust the lessees of the remodeled theatre and Mr. Farley has been in conference with advisors on the subject. Papers have been served upon Lee Shubert and attorneys for Max Spiegel.

It is understood that several theatrical interests are seeking the theatre, including one from New York City. The Robbins-Eckel Corporation, which controls many theatres in the vicinity of Utica, Watertown and Syracuse, has for some time been seeking a house in Albany and attorneys representing unknown clients are negotiating with Mr. Farley. However, actual contracts cannot be consummated until the lease held by the Shubert-Spiegel organization is broken.

Mr. Farley believed that it would take a month to go through the litigation of getting the theatre lease back and another month to complete the unfinished work on the theatre. About \$100,000 was supposed to be spent on the improvement of the property. A New York construction company did about two-thirds of the work and quit when money was not forthcoming from holders of the theatre lease.

CATHOLIC GUILD MEETING JAN. 19

The first monthly meeting of the Catholic Actors' Guild for 1923 will be held on Friday, January 19, in the Astor Hotel. President Pedro de Cordoba will preside. After the business meeting Eddie Dowling will deliver an address and an entertainment will be given in which D. J. Sullivan, Edna Moore and Louise Brown will appear.

The Ninth Annual Benefit Performance of the Guild will be held at the Casino Theatre on Sunday evening, February 4. Will Rogers, Evelyn Law, Andrew Tombes, Frank McGlyn and many others will appear. The top for this entertainment, which hitherto has been \$2.50, has been raised to \$5, with the boxes going for from \$50 to \$100.

FRIARS TO DINE FRED MURRAY

The Friars Club will, on Saturday night, January 20, give a stag dinner to Fred Murray, prominent member of the club and head of the N. Y. Calcium Light Co. In addition to the dinner a big show will be given.

JESSIE RECE

Whose likeness appears on the cover of this week's issue, is one of the youngest prima donnas in burlesque and considered one of the most attractive. Miss Rece is playing this week at the Gayety Theatre, Brooklyn, with the "Town Follies," in which company she is featured. By theatrical newspaper critics recently Miss Rece was given credit of being of the higher type of prima donna who would shortly be seen on Broadway.

FOREIGN PLAYS GET BIG SHARE OF AMERICAN THEATRE RECEIPTS

American Playwrights Now Worrying Over Big Influx of European Pieces—Seventeen Foreign Plays Now in Broadway Theatres

The hold which foreign plays of all sorts have taken on the American theatre public is worrying the American playwrights, and it is said that they are prepared to take measures whereby they will appeal to the Theatre Assembly and other organizations which are fostering and propagating the drama to take action whereby the importation of plays for production in America will be condemned and requesting the American producers to stage "homegrown" products.

At the present time in the Broadway theatres there are seventeen foreign plays of drama and musical comedy. Of this number the majority have proven "substantial" and have held on for long periods with some of them destined to remain for the balance of the season. Then announcements made by producers within the last few weeks give promise of half a dozen or more plays by foreign authors being added to this list during the next month.

The longest of the foreign products to remain on Broadway is David Belasco's production of Andre Picard's character study, "Kiki," in which Lenore Ulric has been appearing at the Belasco Theatre since November 29, 1921. Then there is "Blossom Time," at the Century, which is now being played there by a second company. The first company in this musical play which was adapted from the German by Dorothy Donnelly and Sigmund Romberg, opened at the Ambassador Theatre on September 28, 1921, and ran until July 1, 1922. On August 7 a second company was put into the play and it reopened at that house, remaining until September 30. On October 2 this company moved to the Jolson Theatre, where it remained until October 21, when it was moved to the Century Theatre, where it has been playing since. This company will conclude its engagement there the latter part of this month and then take to the road.

"The Lady in Ermine," another adaptation from the German for the Shuberts by Frederic Lonsdale and Cirus Woods, opened at the Ambassador Theatre on October 2, 1922, and will remain there until the beginning of next month, when it may be sent to the Century Theatre for the balance of the season. "The Lady in Ermine" was decreed by the daily press as one of the best of the musical successes of the season and has played to good business during its entire run.

The Selwyns brought over a fantastic melodrama from Germany, written by Carl Meinhard and Rudolph Bernauer, entitled "Johannes Kreisler," which they produced at the Apollo Theatre on December 23, 1922. They expected this play to revolutionize the theatrical business with its mechanical contrivances and novelties, and went to an expense of \$200,000 in staging the production. This belief of theirs, however, failed to materialize, with tickets for the show being thrust into the cut rates after the second week.

Another importation which did not catch as well as expected was "Fashions for Men," which is now called "Passions for Men." It is a three-act comedy by Ferenc Molnar which was adapted by Benjamin Glazer and produced by Maurice Revnes at the National Theatre on December 5. It remained at that house until December 30, when it was moved to the Belmont, where it is now playing and where the title name was changed. This Molnar play did not seem to catch on from the start, but the producer has unlimited resources available for his use so has taken it to the Belmont, where he hopes to bring it into public favor.

"The Love Child," a French drama written by Henri Bataille, with its English adaptation by Martin Brown and produced by A. H. Woods in association with Charles L. Wagner, has been at the George M.

Cohan Theatre since November 14, 1922, and will probably remain there another month or more. This play has done exceptionally well with its matinees due to the drawing power of Sidney Blackmar with the women patrons. The night business has not equaled that of the matinees, but sufficed to clear the barrier and keep the attraction going.

"Jitta's Atonement," a tragic comedy by Siegfried Trebitsch adapted by George Bernard Shaw, will open Wednesday night at the Comedy Theatre with Bertha Kalish starred. Due to Miss Kalish's popularity it is expected this play will remain there for the balance of the season. Another foreign arrival was "The Masked Woman," a French melodrama written by Charles Mere and adopted by Kate Jordan. This play, produced by A. H. Woods, starring Helen MacKellar and featuring Lowell Sherman, opened at the Eltinge Theatre on December 22.

"The World We Live In" (The Insect Comedy), which was produced at the National Theatre, Prague, which was adapted for the American stage by Owen Davis, was presented by William A. Brady at the Jolson Theatre on October 31, 1922, and moved January 8 to the Forty-fourth Street Theatre. This novelty did not catch on at first, but Brady saw its possibilities and, through propaganda, put it on a paying basis.

Then there is "R. U. R.," by the same authors, the Capek Brothers, and translated by Paul Selver and Nigel Playfair, which was produced by the Theatre Guild at the Garrick on October 9 and moved to the Frazee Theatre on November 20, where it will remain for the balance of the season. "Secrets," an English play by Rudolf Besier and May Edington, was presented by Sam H. Harris with Margaret Lawrence in the title role at the Fulton Theatre on December 25 and gives promise of remaining there throughout the season. "Loyalties," a three-act drama by John Galsworthy, was imported intact by Charles Dillingham and presented at the Gaity Theatre on September 27, 1922, and proved to be one of the season's hits. "The Tidings Brought to Mary," a mediæval mystery by Claudel, a French author, and translated by Louise Morgan Hill, was presented by the Theatre Guild at the Garrick Theatre on December 25 and will remain until Saturday night, when it closes.

"Will Shakespeare," written by Clemence Dane, an English author, was produced at the National Theatre by Winthrop Ames on January 1 and will remain there for a six weeks' run. "Six Characters in Search of an Author," an Italian product, was produced by Brock Pemberton at the Princess Theatre on October 30, 1922. Then Morris Gest has the Moscow Art Theatre Company running at the Jolson Theatre, which opened at that house on January 8, and his Chauve Souris on top of the Century Theatre, which is in its fourth series.

These attractions, with the half dozen or more expected shortly, claim the American playwright, are keeping their product from the American stage, and they feel that the only relief from further importations they can get will be from the public demanding that the works of American authors be done first.

REFEREE FOR FARRAR CASE

Thomas H. Mahony, of No. 100 East Forty-fifth street, was appointed last Friday in the Supreme Court as referee to take testimony in the suit for divorce which Geraldine Farrar Tellegen has instituted against Lou Tellegen. The application for reference had been made the previous day by Arthur E. Schwartz in behalf of Max D. Steuer, trial counsel for Tellegen.

ZIEGFELD CLAIMS "FROLIC" NAME

Asserting that the Boardwalk, a cabaret establishment, has infringed on his registered title, "The Midnight Frolic," Florenz Ziegfeld, Jr., who originated and used the title for shows he presented on the roof of the New Amsterdam Theatre, contemplates taking legal action.

Ziegfeld asserts that he intends using the title again when the theatre on the roof of the New Amsterdam Theatre reopens. In discussing the matter of infringement, Ziegfeld says: "This title, which I originated for the use of my entertainment on the roof of the New Amsterdam Theatre, and used for nearly eight years, was duly registered by me as a trade mark in the Patent Office in Washington, which is the legal and proper way to protect such a title. There is a further common law protection involved in the use of this title, as all courts have held that proprietary rights ensue after a title has become identified with any one individual or firm. The continued use of the title 'The Midnight Frolic,' by the management of the Boardwalk, is therefore not only in violation of my legal rights, but also involves a moral question. The fact that I have temporarily discontinued the presentation of 'The Midnight Frolic,' because the roof theatre is undergoing structural changes does not deprive me of the right to continue using the title, nor does it permit anyone else to appropriate it in the hope of misleading strangers from out of town who come to New York, and wish to see the 'Midnight Frolic,' they have read of for so many years.

OPERATORS' STRIKE AVERTED

CHICAGO, Jan. 12.—The possibility of a strike of motion picture machine operators in Chicago was averted when officials of the Illinois Motion Picture Theatre Owners' Association agreed to grant the demands of the operators for a wage increase of \$3 a week.

With the new scale in effect the operators will receive a minimum salary weekly of \$52.50 in outlying theatres and \$83 for bigger ones, which are listed as "de luxe." Thomas J. Reynolds, president of the union, stated: "The latest wage increase makes the Chicago motion picture operators the highest paid in the country. They used to get \$16 to \$18 and had to work ten and twelve hours, now their work day has been cut nearly in half and their pay advanced in proportion."

The agreement which they signed will not expire until January 10, 1924.

ETHEL BARRYMORE CLOSING

Ethel Barrymore will complete a short engagement at the Longacre theatre in "Romeo and Juliet" on Jan. 27th, and on Feb. 12th will appear there again in "The Laughing Lady," by Theodore Sutra. Arthur Hopkins began the casting for the new vehicle on Monday and expects to commence rehearsals this week. The Longacre will remain closed during the period between the close of the old show and the opening of the new one. Arthur Hopkins will stage "The Laughing Lady," personally. It is said, Hopkins suffered a loss of \$5,000 a week during the run of "Romeo and Juliet."

EQUITY'S NEXT PLAY

"Roger Bloomer," a modern American play by John Howard Lawson, has been chosen as the next production to be done by the Equity Players, to succeed "Why Not" at the Forty-Eighth Street Theatre.

As it is the policy of the Equity Players to limit the run of a production to eight weeks regardless of the success of the piece, it is possible that "Why Not" will move from the Forty-Eighth Street Theatre to another house in order to make room for "Roger Bloomer."

W. A. BRADY RECOVERS

William A. Brady, who has fully recovered from his recent automobile accident, will address a meeting of the Y. M. H. A., at their clubhouse, Ninety-second street and Lexington avenue, on Thursday night. His subject will be "The American Theatre vs. The European Theatre."

BARON'S ANGELS TAKE WING

Through the withdrawal of two attorneys, who were the backers of Henry Baron's "The Red Poppy" company, the attraction was unable to open at the Nora Bayes Theatre, last Monday night as was previously announced by Baron. The result of the withdrawal of the backers was that two weeks' salary had not been paid the members of the cast, for the time they appeared in the play at the Greenwich Village Theatre, where the show was closed on Dec. 30.

After the show closed Baron announced that he would get new capital to finance the show and that he would have an up-town theatre for this week. However, last Friday he had a meeting with the members of the cast and a representative of the Actors' Equity Association, at which Baron agreed to personally pay the back salaries due the performers, as soon as he was able to and the members of the cast agreed to continue with the play if a theatre could be obtained. The performers presented checks which had been given them for their salary Christmas week, which came back from the bank marked "insufficient funds." These checks Baron promised would be given preferred attention by him and paid as soon as funds were available. He then told the performers that he was prepared to open at a Broadway theatre next week, probably the Nora Bayes, and that if they would accept a reduction in salary until the play was on a paying basis, they could continue. All agreed to this, and Baron promised to notify them Thursday, if the play would continue.

CHICAGO POST SUING SHUBERTS

CHICAGO, Jan. 8.—An echo of the Chicago Evening Post—Messrs. Shubert controversy was heard in the local courts here last week, when the newspaper begun a \$500,000 damage suit against the Sam S. and Lee Shubert, Inc., theatrical producers, and the Jackson Theatre Company. The action is based, according to the papers filed, on a notice printed by the defendants in their theatre programs here in 1918, in which it was alleged that the Evening Post had published "untruthful statements" about the Shuberts and their attractions.

The controversy dates back to 1918 when the Shubert management took exception to a "panning" one of their shows received at the hands of the Post's dramatic critic. They barred him from their theatres. The Post proceeded with a campaign calling attention to the alleged unsanitary condition of the theatre. This prompted a \$6,000,000 libel action being instituted by the Shuberts, which never was brought to trial.

Having given the Shuberts ample opportunity to prosecute their suite, the Evening Post has now decided to place them in the role of defendants in the recent action filed last week.

WICHITA SHOW BUSINESS GOOD

WICHITA, Kan., Jan. 15.—The Crawford Theatre here is doing an exceptionally good business and the various attractions that have played the house this season have without exception been received by large audiences.

Among those that have done exceptionally well are Olga Petrova, May Robson, "Abraham Lincoln," O'Brien's Minstrels, Mitzi Hajos, and "The Circle."

Manager E. L. Martling is booking all the high-class shows possible and has open dates in January, February and March.

TWO "THE FOOL" CO.'S FORMING

Selwyn and Company are organizing two duplicate companies of Channing Pollock's play, "The Fool," for presentation in other cities. The first of these companies is now in rehearsal and will have a cast headed by Alexandria Carlisle and James Millward. This company is destined for the Selwyn Theatre, Boston, with the opening date fixed for early in February. Immediately after that production is launched the other company will be assembled for Chicago.

BROWNE TO PRODUCE PLAY

Porter Emerson Browne has just completed a new play entitled "Ladies for Sale."

VAUDEVILLE

FILM THEATRES IN RUSH FOR ACTS

PICTURES ALONE FAIL TO DRAW

CHICAGO, Jan. 15.—Motion picture theatres throughout the Middle West are elaborating on their programs to a greater extent than ever before, by the addition of vaudeville acts and tabloids, with the result that the various agencies in this city have been deluged with requests for acts for houses playing from one to three day stands. The majority of these houses have been operating strictly on a motion picture feature basis during the past few years, but the competition from the house playing a combination of vaudeville and motion pictures has been so great that they have found it necessary to offer some other form of entertainment in addition to the screen attractions in order to draw business.

In addition to these theatres many houses which had given up the policy of vaudeville a few years ago, in favor of other lines, are returning to the combination policy, for practically every new theatre which has opened in the past two years operated under the policy of vaudeville with motion pictures. Near Chicago, the cities of Alton, Danville, Taylorville, Pana, Centralia, and Kinkaid are the latest with motion picture houses to introduce from three to five acts of vaudeville on their programs, playing these acts from one to three days. In addition to these, the smaller cities in Ohio, Michigan, Missouri, and others in the Middle West, which have only one or two theatres in their community, outside of a house which plays road attractions, have been adding vaudeville to their programs in addition to motion pictures. The Carrell Agency, Billy Diamond, The Hyatt Agency, George Webster, the Pantages office, the Western Vaudeville Managers' Association and the Western B. F. Keith offices, all situated in Chicago, have found that the many houses adopting vaudeville as part of their policy, have increased their routings from five to ten weeks over what they formerly had.

PANTAGES COMING TO NEW YORK

Alexander Pantages arrived in Minneapolis today (Wednesday) to witness the performance of "Steppin' Around," the Shubert unit produced by William B. Friedlander, which he is playing over his circuit. Pantages will leave Minneapolis on Friday and go to Chicago, where he will remain for several days to straighten out the difficulties that exist between Charles Hodgkins, his Chicago representatives and the local agents.

Since Hodgkins had a wrangle with the agents over a month ago none of them have visited the Pantages office, and all of the acts booked through that office have been supplied by Edgar Milne, general manager of the New York office.

When Pantages fixes up the Chicago situation he is coming to New York, where he is expected to remain until March 1. It is said that while in New York Pantages will take up the matter of adding new theatres to his circuit East of Chicago.

LOPEZ RETURNS TO PALACE

Vincent Lopez and his Hotel Pennsylvania Orchestra will return to Keith's Palace Theatre for an indefinite run, on Monday, January 22. He will show an entirely new act, for which he has prepared, in addition to new numbers, a new setting, new lighting effects and new scenic displays. The orchestra will break in the new act at B. S. Moss' Coliseum Theatre during the last half of this week, beginning January 18.

JULIA ARTHUR OPENS JAN. 22

Julia Arthur will open in Keith vaudeville, appearing as "Hamlet" on January 22, at Proctor's Elizabeth Theatre. She will do the "Queen's Closet" scene, and will be supported by Mona Morgan, George Henry Trader and George Stillwell.

The opening of Julia Arthur as "Hamlet" at Keith's Palace, on February 5, will mark the inaugural of "first nights" at that theatre, which are to be held on various occasions in the future with the same pomp and ceremony that formerly went with the "first night" performance of a legitimate production. A special list of guests, and critics on the various daily newspapers, are to be invited for the evening performance. The matinee show will be used to get the bill working smoothly. It is intended to go through the "first night" ceremonial several times during the year, when a well-known star will make his or her debut at the Palace.

On the same bill with Julia Arthur at the Palace during the week of February 5 will also be Georges Dufranne, the French tenor, and Julius Tannen, who will return to vaudeville on that day.

N. V. A. POST ELECTS OFFICERS

The annual election of officers of the National Vaudeville Artists' Post 690 of the American Legion was held last week and resulted in the re-election of the same officers formerly in office. The officers for the coming year are as follows: Maj. J. O. Donovan, commander; F. X. Donegan, James Fallon and James Sheer, vice-commanders; Paul Gerard Smith, adjutant; Glenn Condon, treasurer; the Rev. J. H. Sheridan, chaplain; Harry Ross, historian; Connie O'Donnell, sergeant-at-arms; and Sammy Smith, director of entertainment.

The executive board consists of Frank Tinney, William Demarest, Alfred Powell, Arch Hendricks, Frank Grace, Frank McNellis and Harry Stremel.

MARKUS BOOKING PARK

Fally Markus is booking the Sunday concerts at the Park Music Hall. The Sunday shows had previously been booked through B. K. Binberg, who had a lease for the Sunday performances independent of the Minsky lease, which operates the house under a burlesque policy the remaining six nights of the week. A deal was consummated last week whereby the Sunday night performances will also be conducted by Minsky, with Markus supplying the acts.

RODGERS SETTLES SUIT

Harry Rodgers, the Chicago producer who attached the "Indian Reveries" act in Perth Amboy two weeks ago, has adjusted matters out of court by purchasing George Addington's interest and is now the sole owner of the act. Rodgers is recasting the piece and will send it over the Poli time when he has it all set.

TEXAS GUINAN AT BEAUX ARTS

Texas Guinan has forsaken vaudeville and picture work to become the hostess in the Gold Room of the Beaux Arts Cafe. Miss Guinan runs special events, at which she has Broadway stars as guests of the occasion.

"THE CAKE EATERS" IS NEW ACT

"The Cake Eaters," a new act presented by Lewis and Gordon, with Jean Adair and a company of four people, had its initial performance at the Orpheum Theatre, Allentown, this week.

PRINCETON AND WATSON SPLIT

Princeton and Watson will split their vaudeville partnership at the end of this week. Princeton will be seen in a new act shortly, and Miss Watson will enter the cast of a new production.

LOEW GETS 3 NEW JERSEY THEATRES

FORMERLY BOOKED BY MARKUS

Three houses which were formerly booked by Fally Markus in New Jersey have been acquired by the Marcus Loew circuit, and will be placed on the books of that circuit beginning with the week of January 29. These houses are the Lincoln, in Union Hill; the Central, in Jersey City, and the Roosevelt, in West Hoboken. The Loew policy of five acts and a feature picture, the programme changing on Mondays and Thursdays, will go into effect on January 29, when J. H. Lubin will furnish the bills for these houses.

This will make a total of five houses which the Marcus Loew circuit has secured and which were formerly booked by Fally Markus, this season. The other two are the Astoria and Alhambra on Long Island.

The Central Theatre in Jersey City is in direct competition to the Ritz, which is booked by the Keith office, and the Lincoln, but a very short distance from the Capitol Theatre in Union Hill, which is also on the Keith books. While it is understood that none of the Loew theatres have been placed in the "opposition" class by the Keith Circuit, the status of these two theatres has not been defined as yet.

N. V. A. COMPLAINTS

Jennings and Dorney have filed another complaint against Lynn and Howland, alleging that the latter act is infringing on the line "I forgot the answer" in the same sense which they use it. The previous complaint was that Lynn and Howland are infringing on the entire style of their act. This complaint resulted in a counterclaim on the part of Lynn and Howland that Jennings and Dorney were infringing on their entire act. Both complaints are being investigated by the N. V. A. Complaint Bureau.

AGENTS CAN'T USE 'PHONES

All artists' representatives in the B. F. Keith Vaudeville Exchange were forbidden to use the telephones on the desks of the bookers of the fifth and sixth floors of the booking department, on any pretext whatsoever, in a new bulletin issued by W. Dayton Wegfarth last week. The ban on the use of telephones was occasioned by the complaints of several of the bookers, and the fact that the office had difficulties in checking up on long distance telephone calls, often made by agents from the bookers' desks.

VALESKA SURATT HAS NEW ACT

Valeska Suratt, recently with the "Spice of 1922" production, is returning to vaudeville in a new act which Edgar Allan Woolf has written for her, and which is to be known as "From Silks and Satins, to Calico and Rags." Four people will be seen with her in the offering, which opens on the Keith Circuit at the Capitol Theatre, Union Hill on January 26. The last vehicle Miss Suratt used in vaudeville was by Jack Lait, called "Scarlet."

IRENE FERRO MARRIES

Irene Ferro, of J. J. Maloney's office in the Keith circuit of theatres, was married on January 3 to Edmund J. Clark, a well-known artist, it was announced last week. Clark is the son of William H. Clark, who built the Empire City Race Track. The couple have gone to Bermuda on their honeymoon.

OFFICER VOKES IN MIXUP

Officer Vokes and his canine actor, Don, have been placed in an embarrassing position owing to conflicting bookings. Vokes last year signed a contract which called for his appearance in England on February 19, 1923. He subsequently returned to America, played the Keith Circuit and then accepted a route on the Pantages time, informing Mr. Pantages, however, of his opening date in England. Pantages replied, "If the English time cannot be put back, I will release you." Vokes cabled his London agent, George Foster, who cabled back, "Impossible, you open Birmingham February 19."

Vokes informed Mr. Pantages of the reply from England and the latter wrote Vokes that it would be impossible for him to do anything and to take the matter up with Hodgkins on his arrival in Chicago. Inasmuch as the Chicago date co-incides with the date Vokes and Don are supposed to sail, the vaudeville team will be in a predicament and, unless Hodgkins acts quickly, Vokes will be forced to lose his English contracts. Passage has already been booked for Vokes and Don on the *Cedric*, sailing February 7, and if both England and America fail to let go their contracts on Vokes and Don the matter will have to be arbitrated by the V. M. P. A.

Vokes, who, before the Members of Parliament in London, in 1921, demonstrated that Don was an actor and not a trained dog, has bought the Halkings Comedy Silhouette Act which is to be produced by Mr. Halkings and featured on the same bills as Vokes and Don in their tour of the Moss Empire Circuit.

B'KLYN HOUSE NAMED E. F. ALBEE

The new theatre which the Keith Circuit is erecting in Brooklyn to succeed the present Orpheum as the big-time theatre there, has been named the E. F. Albee Theatre. The house, which is being built across the street from the Orpheum, will seat 3,500, and is being constructed in conjunction with a ten-story office building. The foundations for the building are being made to hold twenty-five stories, the intention being to add fifteen stories to the building in a few years.

The cost of the theatre is to be \$4,000,000 and it is being designed on similar lines to the Keith Palace, in Cleveland. It will be, when completed, the most expensive theatre in Greater New York. The opening date has not been set as yet, but the plans are being made to have the house ready for the season of 1923-1924.

LEE KIDS GOING TO ENGLAND

William Morris has booked the Lee Kids, who are now playing the Orpheum Circuit, for a Continental tour. They are scheduled to open in an Edinburgh Music Hall on July 18 and then go to London for an extended engagement in the Music Halls there. They will remain in England until September, when they will return to New York to begin rehearsal in a musical show which A. H. Woods is having written for them.

LAUDER DINNER POSTPONED

The dinner which was to be given to E. G. Lauder, vice-president of the B. F. Keith Circuit, on Saturday night, January 20, at the Hotel Plaza, has been postponed, owing to the ill health of Lauder. A definite date for the dinner will be made when he recovers.

ALLENS LEASE ORPHEUM

MONTREAL, Jan. 15.—The Allens have taken over the Orpheum Theatre for a period of five weeks, during which they will show a series of super-special motion picture features. The Allens conduct a chain of picture theatres throughout Canada.

VAUDEVILLE

PALACE

Never were there ten acts run off with as little effort as the show Monday afternoon, which was replete with comedy and dancing. For more serious diversion there was Helen Keller, whose offering is certainly a welcome addition.

The fast moving first half, well balanced, was opened by the Five Avalons, in "Novelty Bits of Versatility," a wire act of unusual merit.

A light, breezy vehicle was "Studying Stars," done by Paul Murray and Gladys Gerrish, who gave a series of song and dance impressions of Broadway musical shows. Both are capable and sold their stuff nicely. The second spot was a success with the team.

Aunt Jemima, assisted by Bob McLain and His Orchestra in place of the Joe Raymond combination, scored as usual with her black-face Mammy stuff. Her cycle of songs are about the same as when she played the house some time ago, the best and most effective song being "Coal Black Mammy." For an encore she introduced a new number, "You Said Something When You Said Dixie," which is the first song to be published by Murray Abrahams in his new business venture.

The "Two Sailors and a Girl," Wells, Virginia and West, went over as sensational as only the dancing of Buster West can make such an act go over. A "wow" right from the start, West continues to sell his steps better and better, improving them as well. His partners in the act must also be credited with also being better as they go along, which is unusual for an act once they have achieved success. The girl's song is now a new version of "The Lobster and the Wise Guy," it being "The Dumbell and Wise Guy" now.

Ernest R. Ball, composer, was a surprise hit, his selections sung at the piano being nothing short of a scream. With the proper inspiration Ball is capable of going over as strong as most any act on the bill. Illustrating how big hearted songwriters really are (according to Ball) he sang one of Harry Von Tilzer's numbers.

The first half was closed by Helen Keller, assisted by Anne Sullivan Macy, in an offering that is without a parallel on any stage in the world. Blind, deaf and formerly dumb, Miss Keller, and her "teacher and lifelong friend" Miss Macy presented the unique spectacle of the former gathering the latter's conversation by placing her hand on the speaker's face, one finger at the throat to get the guttural sounds, the other finger at the side of the nostrils getting the nasal sounds, etc. Undoubtedly most everyone in the house had heard of Miss Keller at one time or other and many have read her books, which is cause enough to eagerly look forward to the time when the remarkable woman could be seen and heard. Considering the magnitude of the courage and patience of both women in the undertaking which they have accomplished, the usefulness of the offering for vaudeville is obvious in the lesson it teaches the patrons.

Ed. Flanagan and Alex Morrison in "A Golf Lesson," in their third appearance at this house, were three times as pleasing and funny with their comedy skit. Both manages to create an atmosphere of class not attained by all vaudeville acts.

Another comedy novelty turn was "The Four Camerons," in "Like Father—Like Son." Louis Cameron as the son bore the burden of the comedy and was ably assisted by the "father" and two other Camerons in bits of song, and trick bicycle riding. Father and son did about all of the conversation which gathered many laughs as did the eccentric comedy of the son while dancing, etc.

The next to closing spot brought Al Herman in blackface with his usual line of wise-cracks, suggestive and otherwise.

"Earl Lindsay's Dance Creations of 1923" closed the show, providing a clever and desirable flash well executed.

M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

The current bill at the Riverside is devoid of the usual "draw name" headliner and is probably experimenting the new Keith idea of headlinerless bills.

R. and W. Roberts opened the show with a clever routine of equilibrium stunts that included head and hand balancing, with an essence of contortion thrown in for good measure. Most of the work is done on a prop lamp shade, sufficiently durable to serve the purpose of a platform.

Joe Roberts followed with his clever banjo specialty. He rattled off "Chicago" for an opener, gave an impression of two banjos playing "Mighty Lak a Rose," followed with a banjo interpretation of the classic, "Light Cavalry" and returned to riotous jazz for a snappy wind-up.

Charles Harrison and Sylvia Dakin, assisted by Billy Hogue, cleaned up with a somewhat different offering that bordered on satire. They came on for an introductory number, "Monotonous," and lost no time in getting into their stuff and making a quick getaway. In their opening number they travestied several numbers from the usual vaudeville bills and later won laughs in a song satire on "Romeo and Juliet." This was the logical conclusion of the act but the mob wanted more. They obliged with a travesty on Sousa's band playing "Poet and Peasant," which was another comedy scream.

Ruth Royce, scintillating and talented as ever, ran away with the show in her song repertoire. She opened with the published number "Sweet Sweetie" and then went into several others, most of which were specials. It is Ruth Royce's method of delivery that has won her the place in the theatrical sun she now enjoys and will continue to enjoy just so long as she can deliver her stuff in the same imitable way. Her rendition of "I Thought I'd Die," was as faithful a portrait of the dizzy dame type we have ever glimpsed. "Why Do They Make 'Em So Dumb" was another average song which the talented Ruth put across for double value. "Ain't It the Truth," "Lovin' Sam" and "Chicago" rounded out her repertoire.

The California Ramblers, one of the classiest dance orchestra combinations now vaudevilling, closed the first section with a series of instrumental numbers that kept feet marking time and shoulders shaking. "Song of India" served to set the boys with the house. A banjo trio countered with "Tomorrow" and got over to good results. A saxo quartette followed with "Love Sends a Little Gift of Roses." From then on ensemble numbers held sway. Two more numbers had been allotted to windup the act but the crowd insisted upon more and they obliged with three or four encores.

Don Barclay and Dell Chain added to the hilarity of the bill in a routine of nifty nonsense and a couple of songs. Their travesty on mind reading acts was an outstanding comic tid-bit of their offering and brought them many roars of laughter.

Mollie Fuller, formerly of Hallen and Fuller, and who has suffered the loss of her sight, was warmly welcomed in "Twilight," a one act playlet by Blanche Merrill. She essays the role of a former stage favorite who wants to "forget the Broadway who has forgotten her." She is boarding at a farm upstate and is in arrears of room rent for several weeks. But she has undying faith in her friends of the stage, which is sustained at the climax when an impersonator of Bert Savoy arrives to take her back to Broadway.

Mary Haynes pleased with a repertoire of exclusive songs, in which she featured "Ivan Awfulitch" and "I Trust Him."

Loyal's remarkable canine "Toque" closed the bill.

E. J. B.

CENTRAL

"The Midnight Rounders," at the Central, offers a new departure in the way of Shubert units. This is supposed to be a condensed version of the show that appeared at the Century some years ago. The success of this unit warrants the experiment being carried further.

Opening the show is a prologue effect, "Make Believe Land," that presents the component parts of a successful revue and serves to introduce the principals of the show, after which Jane Green steps into a number with the girls called "Romantic Blue," which she puts over in fine style. The Vee Sisters sing "Appletree" without which, it seems, no sister act can get a license to work.

Jean Carroll, a graceful and pretty little soubrette, does a dance with the agile Davey White that goes over great. White has a nimble pair of feet and Miss Carroll has legs that should be insured, and knows how to use them.

Frank J. Corbett, assisted by the girls, does a number programmed as "Heart Breakers." Eight girls are used and this is the only effective piece of chorus work in the entire show. The girls wear wax faces on the back of their heads and stand with their backs to the audience and their hands behind them. This gives the effect of eight clothing store dummies facing the audience and is good for several smiles. The dancing for this number is in keeping with the costumes and the faces.

"A Comedian Wanted" manages to fall flat without an effort, but Regal and Moore come on immediately following and retrieved the show, doing the "World's Greatest" bit that they put over so effectively in the Ed Wynn Carnival.

Jane Green, in a gown that allows a fine view of her beautiful back, sings another number, about the country girl going on Broadway, which she makes the most of. This is followed by the familiar "Rattle" song, which doesn't get a ripple and doesn't deserve to. The choristers are mostly far from good looking, listless workers, and have been given nothing to do that would give any punch to the number.

The first real comedy scene of the show brings the Avon Comedy Four together in "A Hungarian Rhapsody." The scene is the kitchen of a "quick and dirty," with Charles Dale the proprietor, Joe Smith the chef, Frank J. Corbett a waiter, and Jack Strouse another waiter. This thing is full of laughs all the way through and the work of Dale and Smith is fine low comedy.

The second part opens with "The Sphinx Vision Girl" done by Frank J. Corbett and the girls. The thing that interfered with this number was the girls, one of whom oozed over her costume. Davey White followed with a dancing specialty and tied himself in knots for a generous hand. Lillian Washburn and Girls did one of those costume things which are great for slowing up a show every time the audience thinks it is going to be good. Miss Washburn sings all right, but there is no excuse for the number in the first place.

The Winter Garden Stage Door contained some good fun, and the Doctor's Shop was amusing, if hokum. "Moe's Blue Front," presenting the interior of a "put it on, wrap it up, take it home" clothing shop was a riot of fun. The Vee Sisters are on the stage again at one part of the proceedings, Jean Carroll does her best with a "Kissing" number, and Jack Strouse is allowed to take up a few minutes doing a single. A back-to-the-farm number is another useless thing that is allowed to remain, the only excuse being the line about her leg. At least that was the only audible excuse. Jane Green goes well in her specialty.

C. C.

COLONIAL

The performance on Monday afternoon went to prove that a good show will always give money's worth and more, despite any handicap. The opening show here had one of the worst handicaps to contend with, that of starting a half-hour late, and yet gave solid satisfaction. The start at 2:45 P. M., instead of 2:15 P. M., as scheduled was due to the fact that with the exception of only two acts, every act on the bill carried special settings, some more than one set, all of which had to be hung. The old Colonial balcony gang seems to be getting some of their former cronies back amongst them.

Al Wohlman suffered the most from the gang, who started to razz him. Wohlman stood it as long as he could, but after one of them yelled, "Go home, you big bum!" he went into a number about "You've Got to See Mamma Every Night, or You Can't See Her at All," which contained a line about not playing "one night stands." "I hope that pleases you," said Wohlman to the balcony bunch, as he walked off, and despite very heavy applause from the rest of the house and the major portion of the balcony, refused to return for a bow. However, the management cannot be blamed for they have done everything possible to keep the house orderly and have succeeded very nicely. One is bound to slip through now and then. Wohlman's clean-cut personality, and good showmanship is bound to be disliked by the type such as passed the remark, and he should take it more as a compliment. However, to prove that these kind words are not given through sympathy, we would suggest that Wohlman can use a little better stuff for his talk material.

Dezzo Retter made a great opener, and received very good appreciation. His refusal to take a bow is a mystery. The second act also gave a very nice account of themselves, being Van and Tyson who did routines of soft-shoe and acrobatic dancing and worked very hard.

Anderson and Graves followed twenty minutes of films, which were those taken of the audience and children on the stage by Louise Lovely last week. This film is to be shifted to open the second half with the night show. Anderson and Crave's offering, "Living On Air," is one of the cleverest and most pleasing domestic comedy sketches in vaudeville.

"The Son-Dodger" proved to have too many merits and good things about it for us to go into detail about, as lack of space forbids. Let it suffice to say, that it is staged excellently, Walker is one of the best comedians we've seen in a long time, the class of the juvenile team is rare among big acts, and their dance ability exceptional, all the other specialties fine, and the entire cast great.

Jack and Irving Kaufman opened the second half, stopping the show and being called back repeatedly for encores.

Charles and Louis Mosconi, with their brother, Willie, and sister, Verna, were also a "wow" act, every specialty scoring a riot.

When an act can open with classical music at ten minutes after five, following a late show like this, and then not only hold them in, but can be ranked with the big hits of the show, they deserve more than just ordinary mention. And that's what Demarest and Collette did, only in addition to holding them in with the classical music, they made them laugh as though there had not been such good comedy acts on the bill preceding them as there were, and kept the laughs coming. If there's a woman doing "straight" who can be a better foil than Estelle Collette, we have as yet to see her, and if a man can work up as many laughs on one gag as William Demarest does, he'll have to do more than fast skating.

Beege and Qupee did fast-skating for the finishing act of a bill, which will play wonderfully for the remainder of the week.

G. J. H.

VAUDEVILLE

BROADWAY

Nihla opened the bill at the Broadway this week with a series of artistic poses. She is billed as "The Titian Diana" and is a well-formed young lady fitting nicely into the various stereopticon slides flashed on her.

Kelly and Wise found the deuce position hard going after the slow start and an uncomfortable stage wait. Nevertheless, they warmed them up with their line of wise cracks and hard-boiled argument and left a good impression. As usual, the dance finish was a wow and they worked hard to put it over.

Harry J. Conley got the benefit of the work Kelly and Wise did and then proceeded to pile up a lot of his own. His work as a country slicker is in a class all his own and the house ate it up. The girl works well with him, although she is slightly unintelligible at times. The slicker comes back to the girl with a new style of jewelry, called "phoney," they quarrel and then make up. It is a mixture of laughs and sob stuff all the way through, but the mixture is clever and the act is one of the best of its kind. The headlight on the motor cycle is used to good advantage. Conley pulls the old "lump for your cocoa" gag, but works it up so cleverly that they howl. For the finish Conley employs a lighting effect that is a great trick. The stage is set as a country road and the motorcycle tail light is seen disappearing down the road. They stop at the church. This lights up and then later the lights go out. The tail light starts moving again, disappears at a turn in the road, the bungalow lights up downstairs, then upstairs, the downstairs lights go out and then the shade is drawn on the bedroom window. A fine bit of business.

Combe and Nevins offered a neat piano act that pleased the customers. They sang several familiar numbers in a style of their own and went over well. Their voices, neither of which are in any way extraordinary, blend exceedingly well and they use a good selection. Their best number is "Home Town."

Harry Stoddard and his band continue to headline and the way they went this week would seem to indicate that there is no reason why they could not stay at this house indefinitely. The routine of the act has been changed slightly and is stronger than ever. Of course the "Streets of New York," which is the backbone of the act, remains in and the band never did it better than they did today. The act opened with "Burning Sands." A man dressed as an English tourist came out before the curtains in pith helmet and puttees and delivered a poem about burning sands, telling of the awful thirst of the desert, the sands, the lonesomeness, and at last the welcome city and the blessing on the burning sands. He retires to give way to the orchestra, the members of which are costumed in Sheik effect, flowing white robes. As the lights dim down and finally go out it is discovered that these robes have been treated with luminous paint. The taking of the bow in the dark at the finish of this number is extremely effective. Another new number was "I Gave You Up, Before You Threw Me Down," which also was an applause gainer. The act went better and received a bigger hand than any number has at the morning performance in some weeks.

Will Mahoney followed Stoddard and cleaned up. His songs and comedy are favorites with this house, as he received a good hand on his entrance. He has added a new bit to the act that is sure fire. After doing his burlesque on the "Mammy" singers with his face partly black, he tears off his gloves and finally rolls up his sleeves to prove to the audience that he really is white. The act is a wow.

Piatov and Natalie closed the performance with an excellent exhibition of dancing, using Russian, ballet and acrobatic work with equal facility. C. C.

EIGHTY-FIRST STREET

The best comedy bill of the season, "Hello 81st Street," a local talent revue, and "Broken Chains," the prize winning photoplay in the recent contest conducted by the Chicago Daily News, combine to make the entertainment cup at this house more than overflowing and best of all the superfluity is a welcome one for everything contained therein is an essential link in the chain of merriment. Patrons of this house are keen marketers for good entertainment and consequently taxed the seating capacity from pit to dome. They were generous, yet critical, and demanded that each and every act earn every iota of applause bestowed upon them. The remarkable part of it was that they did.

Jack Wilson and Company ran away with the show in their ever lively impromptu revue. The Wilson offering closed the regular bill and preceded the neighborhood feature. Wilson has a sense of satire that is ever keen edged and he never misses an opportunity to subject his associates on the bill to good natured lampooning that is as inoffensive as it is humorous. He uses the same foundation for his act that he has been using for several seasons. It is merely a loom upon which the impromptu material is spun. Wilson handles the comedy in his inimitable style and is ably assisted by Charles Forsythe and Adele Ardsley, who handle the songs to a nicety and are used as feeders for some of Wilson's comedy. Then, too, there was Will Ward, a pint size jazz dancer with a voice, who wowed them with his songs, dances and shivers at practically the eleventh hour of the offering. From all standpoints the Wilson offering won hands down.

Running Wilson a close second for comedy honors was a tabloid mystery farce, "Right or Wrong," written by Samuel Shipman and Clara Lipman, and competently interpreted by Bert Leigh, William H. Barwald and Vivian Allen. The set represents the judge's bench in a courtroom. The audience are utilized as spectators. A girl is charged with shoplifting, the specific charge being the theft of a \$2,500 fur coat. She pleads guilty, with an explanation. The latter does not satisfy the jurist, who hands her five years in penal servitude. From the audience comes a dapper chap who substantiates her story of having been led astray and forced into a life of crime. The girl's attempted interruptions are waved aside by the man who will not permit her to sacrifice herself in order to shield him. The judge marries them as the penalty. After the marriage it develops that neither are acquainted, nor are they the persons they have pretended to be. The girl is a novelist in search of local color, while the man is an explorer in search of adventure. The marriage stands and the judge is bewildered as they pass out of the picture. Before leaving, however, they read him a lecture about jumping at conclusions, adding that the monotony of his work has dulled his sense of reason and he no longer is able to differentiate between right or wrong.

Henry and Moore scored their usual hit with their delightful musical comedieta, "Escorts Supplied," which is punctuated with bright wit and breezy songs.

Josef Diskay, the celebrated Hungarian baritone, also pleased in a repertoire of semi-classics, sung in English, and a foreign number which he used for an opener.

The Warde Sisters and Macomber opened the bill with a dainty dance revue, while "Hello 81st Street" closed the section. E. J. B.

MR. DUFFY AND MR. SWEENEY SPLIT

Jimmy Duffy and Fred Sweeney have again dissolved their vaudeville partnership. Jimmy Duffy is preparing a new act which he will do with the Callahan Brothers. Fred Sweeney's future plans are indefinite.

PALACE

(Chicago)

Splendid vaudeville here this week, with Rae Samuels, a Chicago favorite, and other good acts on the bill. In fact, most of the acts scored good sized hits.

John and Nellie Olms offered a bit of clever sleight-of-hand performance with watches and blocks of all sizes, and proved an interesting act of its kind.

Fred Hughes in the second spot could have fared much better if he were not handicapped by a bad cold.

Julia Clifford of Clifford and Swartz was also suffering from a heavy cold and hoarseness. However, the Swartz comedy registered big.

The audience could not get the satire offered in "Batty," with Jessie Busley. There was enough lights and spooky effects, but Miss Busley seemed to overdo the thing most of the time.

Senator Ford and his monologue got his droll comedy across about timely topics and other matters. He got many laughs.

Franklyn and Charles are back again, in their "Vaudeville Surprise," and as usual their Apache burlesque dance was greeted with many laughs. Their feats of strength at the close of their act registered the first real hit of the show.

Rae Samuels came with a good selection of songs that fairly made them rock in their seats. The "Blue Streak of Vaudeville" just radiates personality, and her many admirers could have listened to her all afternoon.

Ben Bernie and his orchestra rendered some comedy quips as well as orchestra selections, and at the close of his performance Rae Samuels clowning in with the orchestra and scored another hit.

The Chandon Trio closed the show with aerial stunts which held the house to the finish. The two girls and man did some unusually clever stuff.

STATE-LAKE

(Chicago)

Moore and Littlefield and Armand Kaliz and Company are the two features at this house this week. The bill on the whole is above the average and several acts did unusually well.

Crystal Bennett and Company opened the performance with a combination of boxing and wrestling done by the girls and a male referee which is interesting as an athletic exhibition, although comedy predominates.

Marion Weeks, in the second spot, with Henry Barron assisting in the pit, offered novelty numbers and finally finishes with some high-class vocal effort which is highly appreciated.

Grette Arline, assisted by Tyrell and Mack, do some dancing stunts which brings remarkable applause and which are highly meritorious in every respect.

Armand Kaliz and Company duplicated the success recently registered at the Palace with a satire on motion pictures. Rodolph Valentino in particular and other stars came in for private life comedy. A number of pretty girls are also in the act.

Victor Moore and Emma Littlefield, in their vehicle "Change Your Act," and supporting company contributed a world of comedy as they showed the troubles of the actor backstage. Everything in the act went over big with this audience, which is made exactly for this kind of an act.

Rosini, magician, closed the show with an interesting routine of stunts cleverly executed.

MORRIS AND CAMPBELL FOR LOEW

Morris and Campbell, last seen with the Shubert unit, "Main Street Follies," have left that circuit and have been routed over the Loew time. They will open with their act "The Avi-Ate-Her," at the State Theatre, on Monday, January 22.

MIDGET EXPLOITATION CONTEST

The managers of five B. Keith theatres out of New York, namely those in Indianapolis, Columbus, Dayton, Toledo and the 105th Street in Cleveland, are engaging in an exploitation contest for a prize to be given by the Keith Circuit in regard to the appearance of Singer's Midgets in their cities. The prize will be awarded after the act has been played in Cleveland, as it has already been seen in Indianapolis, Columbus, Dayton and is playing Toledo this week. The Midgets have already broken the house records of the three theatres in which they have played since Christmas week. The prize has not been decided upon as yet, but will be after playing Cleveland and awarded to the manager whose theatre has done the best business and who has shown the best ideas in exploiting the act.

SUES CROSS FOR DIVORCE

Supreme Court Justice Erlanger reserved decision last Friday in the suit for divorce of Mrs. Lois Josephine Cross, a vaudeville actress, against Wellington Cross.

The couple were married in Pittsburgh in 1907, when the bride was sixteen. She alleges he deserted her for another actress, Kate Greer, whom he married after obtaining a divorce in Chicago in July, 1919. The original Mrs. Cross contends that she was not served with papers in the Chicago suit and therefore questions its validity. She has not asked for any alimony, as her husband settled \$25,000 on her and gave her title to several lots in Beechhurst, L. I.

ORPHEUM MEETINGS CONTINUED

CHICAGO, Jan. 15.—Unable to finish their business during the meeting in New York last Wednesday, the Orpheum directors met again in Chicago Saturday and today. At the meetings here the following stockholders were represented: Tate and Cella, of St. Louis; Mrs. Kohl Finn, Heyman, and Mort Singer. There will be another meeting tomorrow, Tuesday, when Herman Fehr, of Milwaukee, will also be present. It is rumored that during the meeting in New York last week Martin Beck offered his stocks for \$1,100,000 if the other directors wanted to buy him out. Mr. Beck was not present at the meetings held in Chicago.

"RULED OFF" IS NEW ACT

"Ruled Off," a tabloid drama with a racing theme by Bud Chalmers, has been placed in rehearsal by John Gorman and will shortly be shown in vaudeville. The cast is headed by Johnny Keyes and Belle Oakley and includes Grace Vernon, Thomas Connors and Milton Webb. A feature of the act will be a reproduction of a handicap, which will show three horses galloping at top speed against a treadmill. The act will play the Pantages time.

BLACK AND DARDANELLA OPEN

Johnny Black, who recently disbanded his orchestra, has routine an entirely new act with his wife, Dardanella, with whom he was seen on the Keith circuit three years ago, at the height of the popularity of "Dardanella," the song which Black wrote. The act opened at the Nixon-Grand, Philadelphia, under the same billing formerly used, "Johnny Black and Dardanella." The new act is staged in one.

MOSS RETURNS DYCKMAN THEATRE

The Dyckman Theatre, in the Inwood section of New York, which has been operated by B. S. Moss as a motion picture theatre for the past two years, has been returned to its original owners, Jacobs & Jermon, who took over the direction of the house on Monday. Mr. Sachs, the manager of the house under the Moss regime, has been retained in that capacity.

Ruby Norton with Clarence Senna, is headlining the bill at the Maryland, Baltimore, this week.

VAUDEVILLE

REGENT

(Last Half)

The performance at the Regent Thursday night saw a packed house in spite of poor weather conditions.

The Arena Brothers, opening the show, pleased with their high class acrobatic and comedy offering. They warmed the crowd up exceptionally well for an act of this kind, and left them so for any one that followed.

Harriet Aaronson followed. This little lady was discovered by Manager Federman, of the Regent, and was given her first opportunity in the contests. She did so well that her career was pushed along. She was sent into a Neighborhood Follies at the Coliseum in order to give her more experience and then set out to learn a routine of songs for a professional showing. Being deuced meant nothing to her. She went after them from her first song, gave a repertoire of all popular numbers and came mighty near stopping the show. She has a strong, true voice and a great sense of syncopation. These are her assets. Her liabilities are a little stiffness and a slight hazziness as to just which style of song suits her best. She is unquestionably a "blues" singer, and in time will be an artist of the first flight. As she is now she could get by in almost any of the small-time houses.

Sargent and Marvin presented their musical novelty and scored well with the audience. They have a peculiar style of comedy, consisting mostly of using old gags and presenting them in a new way. They get the laughs. Their playing is excellent, their work on the saws being especially good.

George LeMaire, assisted by Joe Phillips and Marie Caldwell present "At the Dentist's," in which he incorporates the osteopath scene he and Cantor did in the "1919 Follies." There are one or two new pieces of business in the present version which proved a howl from start to finish. Phillips is a fine comedian and gets most of the value out of the part. It seems a mistake to us, however, to have the comedian chase LeMaire around the stage. This takes both men out of character and does more harm than good.

Joe Browning, with his comical and transitory grin and his fine line of comment on the condition of man and woman, had the difficult task of following the LeMaire sketch and succeeded in making good. His appeal was to the reasoning processes of his audience, always a dangerous undertaking, but he got away with it in fine style and had them begging for more at the finish.

Landau's Serenaders held the closing spot and made a hit with the audiences. This is a band of seven men which aims to be a "little different." The difference consists in working the entire act without flashing the lights full up once and in several other things. The orchestra aims at versatility. The usual instrumentation is piano, violin, banjo, two saxophones, string and saxophone bass and drums. The banjo doubles on guitar, ukelele, and several other string instruments, the drum doubles on guitar, the saxes on oboe and almost all the men sing. The tenor has a beautiful tendency of flattening on his high notes that mars what would otherwise be some fine vocal work. There is altogether too much singing and not enough playing in the act, and when they do play the absence of a brass section is acutely felt. The act went well with the audience. C. C.

PROCTOR'S 23RD STREET

(Last Half)

Six vaudeville acts divide honors here with Wallace Reid in his new cinema comedy, "Thirty Days."

The vaudeville section, which is especially good, is given a commendable start by Max's Circus, a unique animal act, in which a pony, several cats, dogs, and a white rat are put through the paces of a series of circus feats. The act is a winner in that it has equal appeal for young and old.

Gordon and Bailey have a serio-comic offering of a "turn to the right" variety. A Broadway butterfly has exchanged the scented surroundings of a luxurious apartment on the Drive for the clover fields of the bucolic regions up State. To the village comes a New York youth, peddling souvenir post cards as a blind for his real profession, which is that of a burglar. Fate steers him to the girl's cottage. They recognize each other as former sweethearts in the "big town." The girl tells him that she tired of fast life and prevails upon him to reform. However, he succumbs to the lure of her home-made pie, just as the crooks in "Turn to the Right" were won over by ma's jam. The offering is punctuated with breezy lines, comic situations and a song or two, all of which goes to make it a diverting and well-balanced entertainment.

Mason and Shaw followed with their familiar song and dance specialty. At the outset it looks like a mixed team. The surprise punch comes when the youthful cake-eater lifts the derby and displays a mass of hair reaching to the waist. Her portrayal of the boy is excellent. She gets in the mannerisms of this type of youth sufficiently realistic to fool any audience. Her partner makes a charming appearance, sings well and makes an excellent foil for the comedy antics of the masquerader. A team bound for quick stardom.

Mrs. Fred Bond and Lou Hunting offered a lively tabloid farce called "Oh, Uncle," while Allman and Harvey registered their usual comedy hit in "The Lure of the Yukon."

Miss Vanity closed the show in a spectacular song and dance revue, captioned "Follow Me," in which she was assisted by a clever company of singers and dancers. E. J. B.

FIFTH AVENUE

(Last Half)

Comedy and pantomime deminate the new bill for the last half at this house; yet there is a sufficient sprinkling of songs to balance and add to the diversity of the program.

Walthour, Princeton and Dell give the bill a flying start with a well-drilled routine of cycling stunts that combine comedy and thrills, as well as affording the interpreters an opportunity to display their skill as cyclists.

The Two Rozellas followed with a musical novelty in which instrumental numbers carried the act over for a hit. The girl handles the piano, while the man in eccentric garb, expounds melody from various camouflaged instruments that add to the comedy punch of the offering.

Princeton and Watson gave the comedy section its first legitimate start in a breezy little slang classic, "Browned by the Sun." The plot revolves around an ex-pug from the Bronx and a show girl stranded in a "tank" six hundred miles from the big town. The pug is blazing the trail for a "kooch" dancer and handling a line of soap for assurance of feed and flop money. After considerable cross fire, which is decidedly humorous and well handled, it develops that the stranded chorister is the daughter of a metropolitan millionaire, who ran away from home to avoid an alliance with an English nobleman. Princeton offers to stake her to fare to New York, but in the excitement they miss the train and decide to remain in the burg, marry and settle down amid the romantic atmosphere of the bucolic regions. Princeton handles the role in a creditable manner and puts over the laugh lines for all they are worth. Miss Watson also carries her role well and makes an excellent "feed" for the wise-cracks of her partner.

Melody and merriment abound in Fred V. Bowers' New Revue, which occupied the "flash" spot of the bill. Fred makes his entrance from the orchestra pit, going into argument with the stage electrician for missing the light cue and opening the act dark. He proceeds to stage and goes into his songs, most of which are illustrated with living pictures set in a frame at the back of the set. His numbers include "Ragtime Wedding March," "November Rose," "Who's Going to Love the Beautiful Girls When I'm Away?" Sandwiched between the songs are several clever dance specialties contributed by two girls and a boy. Bowers' offering moves with a breakneck speed.

Bob Willis convulsed the audience with his humorous monologue, while Hamtree Harrington and Cora Green were another comedy delight. Harrington is a pocket edition of the late Bert Williams. He uses the late comic's poker song and the pantomime bit. The girl comes on for a song and then both engage in cross talk pertaining to the "high yaller gal" giving Harrington the "air."

May Wirth, Phil and Family contributed their spectacular circus feature, with May doing her remarkable equestrian feats and Phil combining his difficult bareback stunts with an element of comedy. May is undoubtedly the world's leading equestrienne and accomplishes stunts atop running steeds that others would balk at doing upon terra firma. The finish of the act brought an ovation that was well deserved.

Harry Rose, the Broadway jester, cleaned up as usual with his songs and nifty nonsense. His burlesque rendition of a classical song was a scream and the satire on Russian dancing set the bunch howling again and sent Harry off to a great hand.

Daly and Berlew closed the bill in a series of psychorean features that combined everything that is anything in the way of snappy dancing. E. J. B.

STATE

(Last Half)

Rose's Royal Midgets, a versatile company of 25 entertainers, are heading the show this week. The midgets range from the smallest of the type, hardly larger than a doll, up to the fairly large ones. While not an expensive nor elaborate show as to the sets and scenery, the talent of the cast more than makes up for this deficiency. Opening with an ensemble number, they subsequently presented a magician, an Apache novelty, sister act, an eight-piece brass orchestra featuring a cornetist, some hand balancing with a comedy touch. Later one of the longer scenes brought some hand balancing and acrobatics with a man and woman of normal stature as the understanders, and for the closing bit an ensemble number was done in Colonial period costumes, an old-fashioned dance being followed by up-to-date steps.

The Three Martells did well in the opening spot, one of them as a comic and the other two giving exhibitions of trick bicycle riding.

Charles and Cecil McNaughton, on second, proved to be a clever team with bright material well offered. Both have good voices, the man in particular; the girl dances well, and their cross-fire done in the comedy skits was unusually well handled. Pretty costumes added to the act's good points, and with a little stronger material here and there the team would make a desirable offering for the big time houses, for they can put such an act across easily.

Low Wilson offered pretty much the same act that he has been doing at the three-day houses on another circuit until recently. Songs, whistling, gags and accordion playing, and a few steps are among the bits done by Wilson, all going over very well.

Due to the length of the Midget act the bill held but four acts when revised, in addition to the feature picture. M. H. S.

CITY

(Last Half)

The question as to whether or not acts should stop during their routine and censure some rowdy in the audience for his conduct is one worthy of some discussion and consideration. We imagine that an act should not show any evidence of being affected. Ruloff & Elton Co. marred the illusion of a really wonderful dance presentation by stepping down in one and "hawling" one of these hoodlums. It seems that is exactly what they want, and to disregard them entirely would be the better plan. Faber and Burnett pursued the latter method with these same ruffians and proved it to be the better one by the reception they were accorded. If the house management does not take steps to eliminate this condition it reflects upon them and not the actor.

Barto and Marvin opened the show with a neat fast routine of athletic endeavors. They were neatly costumed.

Lowe and Stella, a mixed team, who do a very fast and effective song and dance specialty, scored very well in the second spot.

Faber and Burnett, two very clever boys doing a lot of good hoke and foolishness, evoked much laughter from the front with some clever and original bits. The "Topics of the Day" idea is great, if the boys get some good material for it. The present verses are very bad, either being off color or lacking comedy. They look great from front and both are good showmen.

Princess Nai Tai Tai, a Chinese single woman, supplied the bill with a good novelty. She rendered several numbers of the popular type, and for an encore did a Chinese song (announced). If she would allow the girl pianist that accompanies her to do the prologue opening it would give her a better entrance. She has the basic material for a clever routine and should substitute some of her numbers with newer material.

Race and Edge, with their English and "Tad" talking routine, scored, and the Englishman's conception of American baseball went for a "Wow." The finish song is very weak and should be elaborated upon.

Joe Sheffell's Revue, composed of ten colored people, six girls and four men, is a very fast offering of song, dance and comedy specialties. They stopped the show and had the audience clamoring for more. A jazz toe dance by one of the girls was an outstanding feature of the act.

Leon Varvara and Co., in the next to closing position, goaled them with his piano specialty. At the finish of the act he introduces a youth who scored heavily with a fast Dixie song. The boy should not assume the forward and brazen attitude that he does, for the best results.

Ruloff and Elton closed the show with a very artistic presentation of dance specialties.

COLISEUM

(Last Half)

With Irene Franklin topping the bill, seconded by the Caninos, and with Swor and Conroy as a feature, in addition to the motion picture attraction, which consisted of Wallace Reid in "Thirty Days," good business was assured for the last half of the week. The matinee attendance on Thursday was very good, and the opening performance ran smoothly all the way through.

Valdo, Mears and Valdo opened with a comedy and tight-wire offering. The trio, which includes one woman, do some very good stunts on the wire, and for the comedy use a lot of novel props which get big laughs.

The Stenards are a likable boy and girl team who do a good xylophone offering which, with a little novelty injected, could go for the big time houses and make good there in an early spot with ease. The one fault with the routine at present is that it has nothing to distinguish it from the hundreds of other xylophone acts in vaudeville, beyond the fact that these two may be better players than some of the others. New numbers in the earlier part of the act would also aid.

Lee and Mann were recently reviewed under new acts, and are beginning to form a bad habit for a new act, that of taking too many bows, whether warranted or not. True, the boys got lots of laughs with their comedy, and the applause of the finish of the act was satisfactory for a matinee audience, but the last two or three bows should not have been taken. It's poor judgment and showmanship. Leave 'em wanting, always.

By way of contrast, we had Irene Franklin, with a bad case of gripe, who had been obliged to leave the bill at the house she played during the first half of the week (the Fordham) because of it, and who could have remained in view indefinitely. Despite the handicap, Miss Franklin was as lovable and she ever was, and delivered all her numbers to big laughs and solid applause. Yet, instead of bowing continuously, and jockeying for encores, she took two bows and then begged off. Miss Franklin now has a pianist with her instead of a director in pit, which she has been using all season.

Swor and Conroy also found the laughs easy to get with their black-face comedy offering, which is reviewed in detail under New Acts. The finish of the act needs strengthening, and can be built up to better results.

The Caninos closed the show with their gorgeous, resplendent dance offering. Not only is the setting and the costuming magnificent, but the dance work itself is wonderful. The act starts with a whirl of color and speed which mounts higher and higher until the finish. G. J. H.

HAMILTON

(Last Half)

The audience here has surely been getting its fill of music for this week. During the first half the California Ramblers were at the house, and for the last half the Biltmore Society Orchestra were on the bill, and in addition Demarest and Collette, who render several selections with the violin and cello. And speaking of orchestras, it would only be fair to mention William McElwain and his Hamilton orchestra, who, unlike a great many other orchestras in the theatre pits, are not featured, and have no special billing nor footlights in their pits. Yet they go through their overture twice daily as conscientiously as though they were the headline act, playing with vim and special arrangements by McElwain which would do credit to the orchestra acts in vaudeville.

For the last half there were also plenty of laughs, which came solidly for an hour with Bob Albright, the Biltmore orchestra, and Demarest and Collette. The show started with a thrill, given by Mankin, who does a similar act to the one done by Ferry a few years ago. Mankin does a "frog-man," and in this character offers contortionistic work which is the most sensational and marvelous we have seen.

The Follis Girls, two in number, offered a cute singing and dancing vehicle in the second spot. It is routine nicely, and the girls work in pleasing fashion.

In addition to his songs, "Oklahoma" Bob Albright has a lot of stories, new and old, all of which drew big laughs. In fact, the older ones drew the bigger laughs. At the finish, Albright brought on his pianist, who had been concealed behind a curtain all through the act, who proved to be a colored boy, and another colored boy, who went through a dance routine which brought down the house and tied the show up in knots. They were compelled to encore.

Natzy's Biltmore Society Orchestra was disappointing from a musical standpoint, but a success from a comedy angle, due to the efforts of the drummer, who proved to be a great clown as well as a good drummer. As individual musicians, the aggregation is very good, but the arrangement of their numbers are not up to the standard set by most of the orchestras seen in vaudeville, and particularly those of the California Ramblers, seen here during the first half, and who proved to be one of the best combinations in vaudeville. The comedy of the drummer drew big laughs, but we'd advise better arrangements if the orchestra intends to play the big time. Nevertheless, they stopped the show cold, and were compelled to take several encores.

Things weren't any too easy for Demarest and Collette, who followed two acts containing comedy and one heavy orchestra which had some violin solos in it. Yet these two came on with their violin and cello and set right to work getting into the good graces of the audience. Not only did they get into their good graces, but bigger and longer laughs haven't been heard at this house this season. Credit must be given to any artist who can appear in a spot following the two acts which Demarest and Collette followed, and then not only get laughs on their comedy, but big applause on their instrumental work. Among the many reasons that Demarest and Collette were successful is the fact that their act is variety itself. For it contains both class and humor. These two are a pair of artists who needn't worry about playing any bill, any spot or following any act. They're always injecting new material, and can be ranked as one of the best comedy acts on the Keith books.

Victoria and Dupree closed the show with an acrobatic offering, and are also to be given lots of credit for not only holding them, but scoring heavy applause for their work, which deserved it. G. J. H.

"LADY MINSTRELS" AT RIVERA

The latest angle in amateur revue which have hit the Keith vaudeville houses, and was tried successfully at the Prospect Theatre, a "Lady Minstrels" revue, is being held at the Rivera Theatre this week. The show was staged by Herman Whitman, manager of the theatre, and has a cast of thirty-five local girls, all of whom appear in white-face, until the last scene, when the chorus blacks up. A radium gown scene is featured in the "Rivera Lady Minstrel Show." Marie and Ann Clark and Margie Coate, who are playing on the bill at the Rivera during the first half also appear in the minstrel show. The "Lady Minstrel" idea is to be carried out in the other Keith neighborhood houses as well.

"OPPORTUNITY NIGHTS" AT 5th AVE.

A series of "Opportunity Nights" are being held at Proctor's Fifth Avenue Theatre this week. The winners will participate in the "Fifth Avenue Minstrels," which will be a feature of next week's bill at this theatre. The minstrels will be patterned after the "Neighborhood Follies," given recently at this house by a cast of local talent.

VAUDEVILLE

"THE SPEEDERS"

Theatre—Proctor's Fifth Avenue.
Style—Revue.
Time—Thirty minutes.
Setting—Special.

This is a ten people "flash" act, presumably framed for big time, but which will have to undergo considerable revision to even get by on the smaller circuits. Three men and a girl handle the principal roles, with the feminine sextette showing in the ensembles.

The set represents a suburban police court. A rube cop, working on a commission basis of sixty cents per head for every arrest he makes, has hailed the juvenile, the hair-lipped comic and the girls into court on a charge of speeding. The girls vamp their way out with the usual "hoke," a romance springs up for the girl and the juvenile, the "rube" bemoans his fate of having a good day's pickings diminish as the gay wag of a magistrate releases them, and the hair-lip gent tells everyone at the slightest provocation that his wife will kill him. He repeated the line every chance he got, hoping for a roar, but seldom realizing a ripple. Sandwiched between were several numbers, none of them tuneful enough to remember. Nor was there any continuity to the whole affair. When the action was on the last legs, the girls were trotted on for a bathing number. At another instance the juvenile ingenue and hen-pecked comic burst forth into what was supposed to be a travesty on amateur theatricals, which accomplished nothing and had no legitimate place in the offering. In fact, the entire offering is ragged to the extreme.

C. B. Maddock, who sponsored the production, has given it a lavish mounting and four sets of pretty costumes. If Douglas Leavitt had provided a better book and some real tunes the act may have achieved better results. But most of all it needs tightening up and some real comedy. Maddock is too clever a showman to believe that grotesque costumes make a comic and it is more than certain that he will remedy this defect before going further with the act. The amateur theatrical "bit" should either be revised, with some real comedy stuff, or eliminated. It is entirely irrelevant and mars whatever chances for the speed the act may otherwise have registered. A few more rehearsals devoted to working up the laughs and comedy situations would also do wonders for it. E. J. B.

ADAMS AND MORIN

Theatre—Regent.
Style—Song and Dance.
Time—Eleven minutes.
Setting—Special in "one."

This act is on the polite style, man and woman double, and is prettily presented. The opening is "No One But You" done by both and followed by the man with a number called "Melodious Jazz" at the end of which he does a cracker-jack eccentric. A special Chinese set with lanterns is revealed in one and a half, the girl singing a Chinese melody in costume and following with a neat dance. She has a sweet voice. The man sings a Southern song and the two follow with a cake walk in which they interpolate a kissing bit that is cute but out of which they fail to get full value. One noticeable fault with the act is the fact that both performers wait until the vamp is played once or twice before putting in an appearance. This tends to drag the act and make the audience restless. If they would cut out some of their introductions and speed up their work they would get much more value out of it. As it is the offering is acceptable for the pop houses. C. C.

Virginia Pearson has just returned from a tour of personal appearances made in the Lynch Theatres through the South.

NEW ACTS AND REAPPEARANCES

SWOR AND CONROY

Theatre—Hamilton.
Style—Blackface.
Time—Fifteen minutes.
Setting—In "one."

After more than five years of trying various acts in vaudeville, since splitting with George Le Maire, Frank Conroy at last seems to have hit a sure-fire method of sticking to the big time, in his new act with Bert Swor, formerly of the Swor Brothers. The opening of this act can't miss, consisting first of oriental music on the part of the orchestra, the curtain rising, and a "sleeper" berth, such as is commonly shown in "hop-joints" in movies, is discovered. Two people within the berths talk Chinese (or pretend to speak it), and when the curtains of the berths are drawn aside, showing two men in blackface hitting the pipe, a big laugh is secured to start the act off with.

Some talk, evidently the results of the "hop," follows and contains a lot of laughs. After the two leave the berths, they set about reconstructing man, according to the way they think he should have been made. This also is good for a great many laughs. Geography also comes in for some laughs, the customary blackface comedian's manner of placing Louisiana as the capital of Toledo, etc., getting good results.

The old insurance bit, which Conroy did with Le Maire has been reshaped and revised entirely by these two, with practically all new lines and bits.

Swor does a bit with a jews-harp, which leads into the dance for a finish, by both. The act has plenty of laughs all the way through, but the dance could be worked up a little longer and bring bigger results. G. J. H.

KELLY AND WISE

Theatre—Jefferson.
Style—Comedy.
Time—Fourteen Minutes.
Setting—In "one."

A small opening in the drop which depicts the landscape and cross-roads, shows a miniature automobile which has broken down and the girl and boy have just stepped out. The girl is of the flapper type and the boy, like the girl, evidently is a tough baby.

The cross fire right from the start was plain, unvarnished slang, not only vulgar wise-cracks composed the talk, but dialogue wholly unfitted for a vaudeville audience where women and children might be a part of it. In real life such stuff would possibly happen between some tough gopher who believes in treating 'em rough, and a bimbo who likes to be handled that way. The least he threatened to do to the girl for complaining about his bum car was to clip her under the chin and "wrap this wrench around your neck." Some performers might do this stuff and do it nicely, but in this case it just sounds coarse.

After the car was disposed of, the team closed with a dance that was a cross between a burlesque on acrobatic and apache dancers, and was preceded by a song.

Both work fast and get a few laughs as they go along. However, the material is a little too vulgar excepting, perhaps, for a stag audience, and even then it seems to fail to get across as the case when reviewed. The stuff is overdone, and could be toned down considerably for better results. M. H. S.

The Hilton Sisters have received a route over the B. S. Moss time in and around New York.

FOUR POPULARITY GIRLS

Theatre—Proctor's 23rd St.
Style—Songs.
Time—Fifteen minutes.
Setting—Special.

Four girls, a quartette of mixed voices contribute this offering. The girls are the usual quartette types with moderately good voices that get in their best vocalizing in the ensembles. The act carries a black silk drop with a music scale drawn across the bottom. The girls' heads, peering through the notes, sing a chorus of "Dear Old Pal of Mine."

A green drop supplants the music scene "in one" and the girls come out. The soprano introduces her partners as exponents of the ballad, jazz and comedy numbers. They go into song dissertation as to what brand of melody the people want and by way of deciding contribute individual specialties. They then come together for "I'll Make Your Dream Come True," and "Broadway." The balladist follows with a solo "A Girl That Men Forget." All four come on again for the closing number which is an impression of a church choir and an operatic quartette rendering a popular ditty, in this particular case, "Bright Eyes."

MARIAN GIBNEY

Theatre—Proctor's 125th Street.
Style—Talking.
Time—Fourteen Minutes.
Setting—In "one."

Marian Gibney has the personality, presence and ability to do a big time act, and with some improving of her present vehicle could make the two-day with ease. We've seen hundreds of male singles on the big time who've landed there simply because they had a routine of talk about the women, how homely and hungry the ones they know are, etc. Miss Gibney talks about her husband in the same vein that the average monologist talks about his wife, the big difference, besides sex, being that Miss Gibney's gags are more original.

There are one or two lines that are of questionable taste, especially in the opening, after she has found a five dollar bill on stage, and says, "What will my husband think if I come home with a five dollar bill?"

The song and dance finish should be eliminated entirely, for it lets down the whole act. Some brightening in the lines, and a straight walk-off after pulling a big laugh for a finish line, and Miss Gibney will be sure to hit in any house. G. J. H.

JANIS AND CHAPLOW

Theatre—Proctor's Fifth Avenue.
Style—Talk and Songs.
Time—Fifteen minutes.
Setting—In "one."

A male violinist and a girl of the soubret type comprise this act. The man comes on, begins a selection and is interrupted by the girl, a cute trick, who enters in overalls and begins beating a rug. They indulge in cross-fire of argumentative order that is more or less laugh provoking. The girl does a kid number, "Daddy's Baby Girl," with the man accompanying on the violin. There is more talk and she "offs" to give her partner an opportunity for a violin solo, "Mighty Lak a Rose." She returns in an orange and black soubret costume. Both indulge in some more wise-cracking and wind up with a chorus of "Make Believe."

The act has a number of entertaining qualities and can hold its own in an early spot on any bill. E. J. B.

INEZ REGAN AND COMPANY

Theatre—Proctor's 23rd St.
Style—Sketch.
Time—Sixteen minutes.
Setting—Special.

Just why this act is billed "The Morning After the Night Before" is just another of those vaudeville mysteries. The reviewer can find no connection whatsoever for such a title inasmuch as the dialogue informs us that the action of the piece is set at eleven o'clock in the evening.

The effect of the jazz monster on American home life forms the basis of plot. The dance demon bids fair to wreck the marital voyage of a young couple. The wife is a jazz hound. The husband has been too occupied in catering to her wants to educate his "tootsies" to the various modes of modern terpsichore. Consequently wife makes merry with a bunch of cake-eating "strike-breakers." She has neglected husband, home and everything—all for the dance. The couple have come to a parting of the ways, when the husband discovers a basket containing an infant that has been left on the doorstep. They forget their grievances in the excitement over their new ward.

When all is harmony and they are planning for the future of the babe, the latter's mother enters to claim the child. She tells a pathetic yarn about not being able to give up her baby. It later develops that the "babe desertion" episode was "framed" by the husband in order to bring his young wife to her senses.

Miss Regan gives a faithful interpretation of the wife. The man playing the husband also handles his role capably. The weak spot of the cast is the girl playing the mother. At the performance witnessed she seemed amateurish, frightened and had lost control of her voice.

The act contains just the sort of "hoke" small time audiences will eat up. Therefore it should be quite successful in the three-day houses. E. J. B.

VALDO, MEERS AND VALDO

Theatre—Jefferson.
Style—Wire Novelty.
Time—Nine minutes.
Setting—Full stage (special).

A wire act done by two men and a woman, one of the former being a comic. The comic specialized on a certain type of comedy, such as riding out on a wooden or cardboard horse and with aid of strings making him obey commands, etc. The back drop had several soldiers encamped near a lake and their hands were made to move, as well as a boat row across the lake, etc.

The wire performers were skilled and did several difficult stunts, including jumping rope, and hopping across with feet tied together done by the man.

Act is a good one of its kind and has a variety of stunts which causes it to move along with more speed than such acts usually do. M. H. S.

EDDIE NELSON

Theatre—Regent.
Style—Blackface single.
Time—Fourteen minutes.
Setting—In "one"

Eddie Nelson, opening with "Toot, Toot, Tootsie," goes through fourteen minutes of patter and songs. The patter is nothing scintillating but Nelson's voice is excellent and he puts his songs over in a Jolsonesque manner that scores heavily. The punch in his gags come from the way he puts them over as he has the ability to make even his poorest gags sound good. In his song repertoire are "Blue," "Rock-a-bye Your Baby with a Dixie Melody," and, for an encore, "Carolina." Nelson is a fine worker and the act should prove a standard for any house. C. C.

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TO PROTECT ACTORS

A bill to protect members of the theatrical profession from the all too common practice of criminals and others placed under arrest for various charges, from the masquerading as actors and actresses is being sponsored by Assemblyman Joseph Steinberg, of New York. This bill, which is to carry a fine and imprisonment penalty, is said to be the first gun in a campaign to clear up a situation which has grown to be intolerable.

An actor or actress is a public figure and when one appears in anything which savors of general news value, is immediately played up in prominent manner in the daily newspapers in a way which never would occur if the person was identified with some other profession or business.

This is all right, as the doings of any one connected with the speaking or picture stage are of wide interest and if the news printed in connection with them was confined to those actually connected with the stage little trouble would result.

There is, however, a constantly growing tendency for criminals and others that run afoul of the law, when arraigned in court or at the police station, to state that they are actors or actresses. This is immediately played up in the dailies and in scores, yes hundreds, of cases the party arrested never had the most remote connection with the stage.

The theatrical profession is a far-reaching one and in consequence thereof, it is almost impossible for either police officers or newspapers to check up the actual facts in the case. The result is that in almost innumerable cases the theatre is blamed for having connected with it a class of people who are almost continually in legal difficulties.

Nothing could be farther from the facts, and the proposed Steinberg bill aims to clear the matter up by making the misstatement by anyone as to their profession a criminal offense.

ANOTHER MYSTERY PLAY

"The Flying Dagger" is the title of a new mystery play that has reached the hands of the producers this week. James Cullen and Happy Poppe are the authors of this three-act thriller.

ARLISS ENDORSES "DAY OFF"

CHICAGO, Jan. 15.—The actors "day off," which Richard Bennett has put in force while playing at the Playhouse in "He Who Gets Slapped," has elicited approval from George Arliss, who has forwarded the following from Pittsburgh:

"May I express my appreciation of Mr. Richard Bennett's stand regarding the one day of rest for the actor? I could have wished that he might have determined to take Sunday instead of Monday. It is true that it is the custom to play on Sundays in Chicago and some other cities, but it is a bad habit, in my opinion, and one that should be broken.

"In case I should be asked whether I advocated a 'blue Sunday,' let me say at once that I am not at all sure what a 'blue Sunday' is and I do not think I mind, so long as the actor is not asked to keep the Sabbath busy.

"Apart from my religious convictions, I think it is a good thing to have one day a week that is different—one day that is approached by the whole community in a different mental attitude.

"It would be very gratifying to me if other stars would support this movement."

WESTCHESTER PLAYERS CLOSING

The Westchester Players, the stock organization which has been holding forth at the Westchester Theatre, Mount Vernon, will wind up their season on Saturday evening and will disband. The house will undergo a new policy, playing legitimate attractions and will be utilized as a tryout house for Broadway productions after the fashion of the Stamford Theatre, Stamford, Conn. Another rumor has it that Oliver Morosco may lease the house and operate it as a combination house, thus adding another line to the "subway circuit."

"LAST WARNING" FOR CHICAGO

CHICAGO, Jan. 13.—"The Last Warning," the mystery play, will come into the Blackstone the latter part of next month, according to present plans. A new company is being organized and the play will be acted in Grand Rapids for a week starting January 29. It will possibly play some other dates before coming into Chicago. The following comprise the cast: Edward H. Robbins, Ethel Wilson and Ruby Blackburn as its leading players, and others will be Dorothy Manners, Lucille De Wolfe, Arthur Villars and Harry Benham.

NEW THEATRE FOR CONEY ISLAND

A new theatre and office building will be erected at Coney Island. The site for this venture is the old Culver Line depot on Surf avenue.

According to Charles Berlin, representing the lessee, Shampian and Shampian, architects, have been engaged to draw plans for the building, which has been leased for a period of twenty-one years at an aggregate rental of \$850,000. The seating capacity of the theatre will be 2,500.

"DAGMAR" OPENS IN BUFFALO

Mme. Nazimova gave her initial performance in "Dagmar," a play by Louis Anspacher, at the Majestic Theatre, Buffalo, on Monday night. Prior to leaving for Buffalo three all-night dress rehearsals were held at the Lexington Opera House last week. After one week on the road "Dagmar" will be brought to the Selwyn Theatre, opening next Monday night.

"VILLAGE SCANDALS" STARTS

Frank Williams and George Kraus will collaborate on the libretto and score for "Greenwich Village Scandals," the forthcoming "revusical" comedy to be sponsored by the Vagabonds, Inc. The piece is destined for premiere at the Greenwich Village Theatre some time in March.

KERN WRITING MARY EATON PIECE

Jerome Kern is to write the music for a new musical comedy in which Flo. Ziegfeld, Jr., will star Mary Eaton. P. G. Wodehouse has written the lyrics for the show and Guy Bolton is supplying the book. The title for the play has not been decided upon.

Answers to Queries

P. S.—Marjorie Lake headed her own stock and musical companies, and later appeared in vaudeville.

Sid.—Charles Howard and Abe Leavitt appeared together in vaudeville.

R. M.—Victoria North is buried in the Actors' Fund plot in Evergreen Cemetery.

H. H. J.—"Don't Lie to Your Husband" was the title of an Essanay release Feb. 9, 1913.

50.—The Longacre Exchange was formed to facilitate the distribution of theatre tickets to agencies. It included Klaw and Erlanger, Cohan and Harris, Chas. Frohman and David Belasco and operated only for a short time.

O. B.—"The Unwritten Law" was produced by the Henry B. Harris Estate. Frank Sheridan and May Buckley were with the company.

Bet.—"The Honeymoon Express" was a Wintergarden production. Harry Fox, Gaby Deslys, Ada Lewis, James Doyle, Fanny Brice, Harry Pilcer, Lou Anger, Al Jolson, Melville Ellis, Harland Dixon, James Doyle, Owen Baxter and Yancesi Dolly were in the cast.

Rank.—Malcolm Williams appeared in the sketch "Lead, Kindly Light" at Hammerstein's Theatre, New York.

Mello.—"Whistling Jim" was published by the Theodore Morse Music Co.

R. & C.—There were four companies playing "The Rosary" in 1913. Which one do you refer to? Gus Hill had five companies playing "Mutt and Jeff."

Detroit.—C. H. Miles was president of the Theatre Booking Corporation of Chicago. Walter F. Keefe was the general manager.

Max.—Harry Earl was the press agent for Ringling Bros. Shows, also the Barnum and Bailey Shows.

M. R.—Edward F. Kealey was manager of the Fox Agency, booking 10 weeks in New York City, including Academy of Music, Audubon, Crotona, Riverside, City, Washington, Nemo, Fox's, Folly, Comedy, Gotham, and the Washington, Newark; Grand Opera House, New Haven; Nelson, Springfield; Fox's, Waterbury, and Fox's, New Britain.

Record.—Eugene Kernan died at Washington, D. C., Oct. 4, 1912. James M. Hill died in New York, Oct. 2, 1912. Mabel Hite died in New York, Oct. 22, 1912.

TWENTY-FIVE YEARS AGO

Alf Grant was playing the Variety Theatres.

The Columbia Theatre, San Francisco, was partly destroyed by fire.

J. D. Hopkins added the St. Charles Theatre, New Orleans, to his circuit.

Lottie Gilson, Bunth & Rudd, Stack & Wilson, the Hengler Sisters, Thompson's Elephants and the American Biograph were playing at the Wintergarten, Berlin, Germany.

Horwitz and Bowers were with the "McSorley's Twins" Company.

"The Conquerors" was produced at the Empire Theatre with William Faversham, J. H. Benrines, Viola Allen, Blanche Walsh, Ida Conquest and May Robson among those in the cast.

Julia Marlowe appeared in "The Countess Valeska."

The Barnum and Bailey Show was playing at Olympia, London, England.

Dan Sherman rejoined Dave Morrissey.

Rialto Rattles

RIGHT PEW—WRONG CHURCH

Jimmy Carr and Al Fox, of Rockwell and Fox, certainly know where to go to get it when they're dry. Recently, over in Newark, they followed instructions and presented their card at one of the club-houses of a national society, of which there is a branch in every town in the country. At the door the following passwords and countersigns were given:

Doorman—"What can I do for you?"

Carr—"We want to go in."

Doorman—"What do you want?"

Fox—"A glass of beer."

Doorman—"Do you know where you are?"

Both—"No."

Doorman—"This is police headquarters."

Both—"Well, it's the wrong address but the right place."

ACTRESS TO BE JOCKEY

Actress to be jockey and ride in French horse-race: If you heard them yell about "position" at the Palace you'd know it was more than possible.

ONE ANSWER

What happens to former chorus men is found at the 25th Street, Elmhurst, Subway Station, where a member of the original "Floradora" sextette is selling tickets.

ALWAYS WAS TRUE

The actor who wears noisy clothes always looks just like the man who would wear noisy clothes.

ON THE MOVIE SCREEN

The only place a man can get a 'phone connection in three minutes is on the movie screen.

RELEASED

Billy—"My uncle's got a wooden leg."

Jimmy—"Huh! That's nothing. My sister's got a cedar chest."

A BUSINESS PROPOSITION

Teacher—"I am sorry, Johnny, but your conduct is so bad that I am going to consult your father."

Johnny—"You better not, teacher. It will cost you \$2.00. He's a doctor."

THE WORST JOB OF ALL

The worst job that we can think of is that of being a former movie star.

THIS IS THE DIFFERENCE

No news is good news, but no luck is bad luck.

THE PADLOCK SOCIETY

The Padlock Society, recently formed in England, pledges: "I promise to try my utmost never to say an unkind thing about anyone, whether true or untrue." A branch is being organized in America, the charter members of which will probably be Henry L. Mencken, John Roach Straton, John Sumner, the New York dramatic critics, Mayor Hylan and all the cabaret proprietors who have just had their places raided.

HER CURLS—NOW BOBBED

Those ringlets of romance are gone, Another childish treasure fled, To where the dreamings of our youth Have gone when they are dead.

No more my fitful fancy weaves, An idyll round their airy grace; No more against her smooth white cheek Those raven curls I trace.

For I knew all their wonder charm, And see in dreams their beauty yet, And dreaming thus, I cannot cease Their passing to regret.

To all they spoke of joyous youth, Of innocence, I only know— Now they are gone, never to return, To where the dead dreams go.

Jerry Hoffman.

DRAMATIC and MUSICAL

"POLLY PREFERRED," NEW GUY BOLTON PLAY, GIVE TOLSTOY PLAY

"POLLY PREFERRED," a comedy in three acts by Guy Bolton, produced by Winchell Smith and presented at the Little Theatre by Comstock and Gest, Thursday evening, January 11, 1923.

CAST

Jimmie Beatrice Nichols
Waiter at the Automat
Dorrence M. Hubbell
Polly Brown Genevieve Tobin
Joe Rutherford Thomas W. Ross
Bob Cooley Wm. Harrigan
Page Boy Gosta E. Richter
Guest Arline Tucker
Mr. X George Spelvin
Mr. Y Augustus Collette
Owen Kennedy Charles Laite
Pierre Jones Wm. Bailly
Mr. A Arthur Pierce
Miss C Virginia L. Moore
Miss D Edna Rivers
Sophie Majorie Eggleston
Red Cap Sam White
Harold Nathan Richard Malchien
Mr. B David Burns
Morris Harold Waldrige
Crawford Boswell Edward Vansloan
Doorman Wm. Betts
Stenographer Ada Waters
Colored Maid Betty Fromen
Baker John Wray
Farely Briggs French
Kito George Deane

A new mark in the Cohan-Megrue brand of American comedy is set in "Polly Preferred," which is being used as a vehicle to elevate Genevieve Tobin to stardom. Five of the seven scenes are deluged with bright and sparkling dialogue and situations which are sure to get laughter and applause aplenty.

For the purpose of the plot Miss Tobin is presented as a chorus girl who has achieved a four-line part, only to have it taken away and given to a much less proper person.

Bemoaning her fate at the Automat, she is overheard by a salesman of ladies' underwear, who has just been fired for lack of respect of his calling. This man—William Harrigan—has thoughts that range in loftier spheres, and he conceives the idea of "selling" Polly as a movie star.

The audience has little difficulty in believing that it pays to advertise Miss Tobin. The scenes in which she is decked in borrowed model gowns and paraded in Fashion Row at the Biltmore, introduced by her salesman to the artists, financiers and other amateurs of the movies who congregate there, are business comedy fantasy at its best. For a time it seems that it is the purchasers who have been sold, but by a clever turn of the plot all goes well. Polly really is a good actress and so the play moves to Hollywood.

Guy Bolton was confronted with the task, not only of making her a movie star of the first magnitude, but of fashioning a love story for her on the way. She is obviously destined to marry her gallant salesman, but an obstacle is necessary. It is found in a contract, according to the terms of which she is not to marry for five years. Then crops out the Hollywood married Lothario, who is used to fracture the contract and unite the salesman and his entrancing stock in trade.

The many scenes of the play are admirably mounted and decorated, as well as lighted. The supporting cast, besides Harrigan which includes Thomas W. Ross, Arline Tucker, George Spelvin and Edward Vansloan, give a most creditable and entertaining performance.

PEGGY LOOKING FOR PLAY

Having given up her contract with the Shuberts to appear in the new Winter Garden show, Peggy Hopkins Joyce has taken an apartment at the Ansonia Hotel over the winter season. It is reported that if a favorable dramatic vehicle is submitted to her, Peggy will finance the production of it as well as appearing in the central role.

NEW SHOWS IN CUT RATE OFFICE

Four new attractions were added to the list of plays to be obtained at Le Blang's cut-rate counters last week. They are "The Masked Woman," at the Eltinge; "Will Shakespeare," at the National; "Johannes Kreisler," at the Appollo, and "Mike Angelo," at the Morosco. The tickets for the Carrillo show were placed in the Le Blang emporium after the first performance of the play.

"TORCH BEARERS" CLOSING

"The Torch Bearers" will close at the Vanderbilt this week, in order to make way for the new Montgomery-McCarthy-Tierney musical show, "Glory," which opens there on Christmas night.

"GLORY" AT THE CORT IS TUNEFUL AND BRIGHT MUSIC SHOW

"GLORY," a musical comedy in two acts and six scenes, book by James Montgomery, lyrics and music by Joe McCarthy and Harry Tierney. Presented at the Vanderbilt Theatre, Monday evening Dec. 25.

CAST

William Harriman Walter Regan
Hiram Dexter Jack Clifford
Ansel Tollet Robert Higgins
Lem King Raymond Hackett
Summer Holbrook John Cherry
Deacon Eaton Robert O'Connor
Alonzo Ted McNamara
Abner Moore Peter Lang
Guy Moore Patti Harrold
Lucy Ann Willing Helen Grody
Myrtle Brown Mabel Ferry
Sarah King Bertha Creighton
Amanda Dexter Bernice McCabe

"Glory" is the latest musical comedy from the trio who gave us "Irene" and "Up She Goes," and the newcomer bids fair to be popular as its sister shows. Originally the show was called "The Little White House," the production of which was held up owing to a disagreement between the writers, since patched up. As usual, the music by Tierney is tuneful and clever, while the lyrics and book are equally good. The cast in itself would make any show worth while.

The story by James Montgomery is of the Cinderella type yet somewhat different than the usual run. The girl in this case is from a small New England village. Most of the action concerns the efforts of the town's most influential citizen to bring back from the city the son of a departed friend who left the home town with the inheritance received from his father's estate. In the city he lived a life of ease. The boy returns to the town and believes that he has been done out of a considerable sum of money. He decides to stay in the town until he has wrung in some way from the inhabitants the sum he has lost, etc. In the meantime he falls in love with the daughter of the village bum. Glory refuses to marry the rich suitor, not because she is the subject of the villagers' gossip, but because she has had an unsuccessful love affair in the past.

On the order of "Irene," the story unfolds itself with considerable local color always present. Patti Harrold is the much abused village lass, who eventually rises over everything and everybody in town. The dainty Mabel Ferry is another strong part of the show, as well as Walter Regan. The rest of the cast, including a clever dance team, were always adequate and contributed toward the breezy style of the piece. The movie style of cut-in, first used in "Irene" to great success, was also present in "Glory."

Among the songs of hit qualities is included "Mother's Wedding Dress," which seems to be another "Alice Blue Gown." Equally good and also sung by Miss Harrold was "The Little White House, with Green Blinds."

MOSCOW ART THEATRE AT THE JOLSON GIVE TOLSTOY PLAY

"TSAR FYODAR IVANOVITCH," a play in five acts by Count Alexei Tolstoy, presented by the Moscow Art Theatre under the auspices of Comstock and Gest at the Al. Jolson Theatre on Monday evening, Jan. 8th.

CAST

Tsar Fyodor Ivanovitch Ivan Moskvin
Tsarina Irina Fyodorovna Olga Knipper-Tchekhova
Boris Godunoff Alexander Vishnevsky
Prince Ivan Shoulsky Vassily Luzhsky
Prince Vassily Shoulsky Giorgi Burdzhalo
Prince Andrei Shoulsky Nikolai Podgorny
Prince Matislavsky Leonid M. Leonidoff
Prince Shakovsky Vladimir Yershoff
Mikhailo Golovin Akim Tamiroff
Andrei Loup-Kleshnin Peter Bakshieff
Prince Tureyn Ivan Lazareff
Princess Matislavskaya Lydia Korzenieva
Bogdan Kuriukoff Vladimir Gribunin
Ivan Krassilnikoff Nikolai Alexandroff
Golub, Senior Alexei Bondirioff
Golub, Junior Boris Dobronravoff

The Moscow Art Theatre Company, with one single play of a varied repertory, put in evidence a technical mastery of the producer's art, which is without parallel in modern memory and which has no historic parallel in their presentation of Count Tolstoy's play. The thing which their art expresses is as foreign from anything known to the stages of Eastern Europe and America, as the art of the Chauve-Souris is foreign to our lighter mood—and is no less loyal and true to its loftier genre. This is conceded by those persons to whom no word of the play was intelligible.

Of this exotic atmosphere, costume and scenery are only the trappings. The era of this play is, roughly, that of Elizabethan, but we are still in the full flow of magnificence of the Middle Ages, and there is an added element of Asiatic barbarism, poignantly frank and untrammelled in its joy of color. In costume and interior decoration strange metallic blues mingle with reds and yellows as strange, making color schemes as effective as they are unexpected. Walls of massive masonry and efflorescent with designs at once fluent and grotesque. But it is the life that pulses through these outward shows which catches and holds the attention.

Whether the scene is thronged with folk from all the varied strata of Muscovite life or is limited to the Tsar and his immediate entourage, it positively pulses with hectic, barbaric, yet strangely authentic and sensitive passion.

The acting throughout is superb, with every member of the cast, whether he be a super, or an important principal, giving the best they have in them.

"MIKE ANGELO," NEW LEO CARRILLO PLAY DULL AND SLOW

"MIKE ANGELO," a play by Edward Locke, produced at the Morosco Theatre Monday evening January 8.

CAST

Mike Angelo Leo Carrillo
Newton Carlton Grant Stewart
Annabelle Carlton Wanda Lyon
Ivan Smirnov Robert Strange
Carlotta Swift Dorothy Mackaye
Tommy Sloane Gerald Oliver Smith
Peter Smith Byron Beasley
Mischa Tarkoff Adrian H. Rosley

As it is generally the case with a play made to order for some particular characterization, "Mike Angelo," while a suitable vehicle for Leo Carrillo, is a sort of monologue that might entertain patrons who like that kind of sugary stuff, but for the general run of theatre-goers it proves tiresome for the most part.

Mr. Carrillo, himself, undoubtedly enjoyed the play for there was no end to the opportunity it gave him to use his Italian dialect mixed with English wise-cracks. "Mike" is a happy-go-lucky studio waif with a hopeless love in the form of the daughter of the music master. The boy is something of a wop Chauncey Alcott, and merrily wends his way through the acts, and passes his time away doing odd jobs about the studio.

The play ends with Angelo arranging to have a Russian win the hand of the lady whom he loves, but the Russian did not do as Mike expected him to, and the boy did not have to play the role of the martyr. Later the Russian takes the air and Angelo is saying sweet things in the ear of the girl he adores.

Dorothy Mackaye did very well as the heroine, and Wanda Lyon also was good and handled her part adequately. The usual English comic was done by Gerald Oliver Smith, and although these characterizations are generally overdone, Smith managed to make the part worth while. The rest of the cast did as well as could be expected.

Parts of the play were a little different but the action on the whole is dull and more like a vaudeville sketch featuring an Italian comic, etc.

THEATRE GUILD IN THIRD PIECE GIVES MYSTERY THRILLER

"THE TIDINGS BROUGHT TO MARY," a medieval mystery play by Paul Claudel presented by the Theatre Guild at the Garrick Theatre Monday, December 25.

CAST

Violane Jeanne de Casalis
Mara Mary Fowler
Father Stanley Howlett
Mother Helen Westley
Jacques Percy Waram
Pierre de Craon Charles Francis
Woodsmen and Servants William Crowell, William P. Harper, Robert Chateaufort, Romney Brent, Franklyn Hanna, Guy Collins.
Nuns Beatrice Baird, Djuna Barnes, Joan Clement, Olive Flannery, Helen Manship, Ruth Manship, Armina Marshall, Priscilla Platfoot.
Apprentice Philip Leigh
Mayor Harry Ashford
Organist Jacques Bruenberg

Beauty of costuming and symmetry of grouping are not sufficient to make "The Tidings Brought to Mary" a commercially successful play. True, it is born on Christmas day and we have a full complement of Christmas bells, Christmas sadness, a miracle or two and an allegorical or symbolic meaning, but it is intoned for the most part with such an air of holier-than-holy sanctity and is lacking so in dramatic incident that it fails to satisfy even the most highbrow audience.

The story of the play concerns the love of two sisters for one man. One sister is saintly the other worldly. Naturally, the worldly sister wins him. The saintly sister, Violane, has bestowed a kiss of compassion upon a man and contracted leprosy. As the bells are ringing forth the message of Christmastide the sister brings to Violane her dead child. Violane fondles the child to her shrunken and leprous breast and it lives again, its eyes the color of Violane's eyes and with milk from Violane's breasts on its lips. This is the outstanding dramatic incident of the play.

There is nothing in the way of scenery, there being merely a flight of stairs leading up through the proscenium with a succession of arches. Eight nuns give the intervals of time and the shifts of setting but do very little to add to the religious aspect of the play.

FOYS TO DO PLAY

Eddie Foy and the Younger Foy will be seen in a new play by Willard Mack, entitled "The Casey Girl."

George Ernest Cooke sailed for Bermuda on Jan. 13.

Ronald Daly has opened for a tour of the Orpheum circuit.

Don Adams signed with "Hits and Misses of 1923" last week.

Daisy Markham has been engaged for the London production of "Thin Ice."

Robert Halliday has been added to the cast of "The Springtime of Youth."

Charles Milward will have the title role in the Boston production of "The Fool."

Matt Scanlon has been engaged to appear as dancing juvenile at the Broadway Gardens.

Ruth Royce is playing the Riverside theatre this week with a complete change of repertoire.

Alice Turner arrived back in New York last week, after touring with Frank Finney's Revue.

Peggy Jardin from the coast will open shortly in a new act produced under the direction of Jack Niele.

Jacob Ben-Ami, who plays the lead in "Johannes Kreisler," became a naturalized American citizen last week.

Levey and Gee, former burlesque comedians, have opened on the Fox time in a new comedy act.

Burns and Wilson have been routed over the Poli time in their abbreviated farce, "The Untrained Nurse."

Mlle. Marion and Martinez Randall have been signed as featured dancers with "The Cave Follies of 1923."

Peggy Jordan has been booked into the revue at the Little Club, Lakewood, N. J., for an indefinite engagement.

Marie Cahill's new vehicle "Alias Mrs. Pepp," will come to New York shortly, a few repairs being necessary before a metropolitan showing.

Ruth Shepley will have the leading feminine role in "Steamroller Brender," which opens out of town next week.

Deno and Rochelle, dancing team, opened with the new revue at the Hotel Richmond, Richmond, Va., last week.

Warren W. Krech was married last week to Mrs. Helen Barbara Ferris at the "Little Church Around the Corner."

Mary Carr will have the leading role in the first independent production to be made by J. Searle Dawley shortly.

Harry Stanley, of Stanley and Stevens, has fully recuperated from his recent illness and is out of the hospital.

ABOUT YOU! AND YOU!! AND YOU!!!

Dorothy Grau, the Flower Girl in "Abie's Irish Rose" company is the latest actress to take up the study of Shakespeare.

Grace Masters (Mrs. Harry Masters) has teamed up with George Brookes in a new vaudeville act in which they will open shortly.

Mary Dawn has fully recovered from her recent operation on her jaw and is now in New York preparing a new act for vaudeville.

Polly and Oz have just received contracts which will keep them playing the eastern Keith houses for the next twenty weeks.

Elizabeth Brown, dancer, has been added to the cast of B. D. Berg's new revue, now holding forth at the Palais des Beaux Arts.

E. D. Stair, Detroit theatre magnate and newspaper owner is in New York conferring with his theatrical associate, George H. Nicolai.

Frances Meadows and Catherin Adolph are rehearsing with a new act being produced by Dave Sablowsky for the Orpheum time.

Pearl Schlang, secretary to B. S. Moss, was confined to her home last week, owing to an abscess in her ear which was operated on.

Theodore Roberts, the motion picture star, has been routed over the Orpheum time in a vaudeville playlet, "The Man Higher Up."

Alvia Baker, Claudia Preston, Flo Press and Mae Sheldon have been added to Harry Walker's Revue at the Moulin Rouge, Chicago.

Jean Newcomb has been added to the cast of the new Phillips-Orlob musical play, "Take A Chance," which opens out of town next week.

Billy Waldron and Monk Watson will be presented in a new act called "Back Stage" by Elsie Janis, with whom they appeared as part of her "gang."

Col. John A. Patte, known as the "Old Soldier Fiddler," and a G. A. R. veteran, has teamed up with Joe Mills, formerly of Haverly's Minstrels.

Basil Sydney will have a prominent role in the revised edition of Edward Sheldon's play, "The Lonely Heart," to be produced by the Shuberts.

Rock, Guyer and Malden have been signed for the new edition of the burlesque at the Park Music Hall, having been placed through Al. Herman.

Louise Bowers, who recently underwent an operation, has fully recovered and will resume her role in Lew Cantor's musical tabloid, "You'd Be Surprised."

Billy Dell, of Sutter and Dell, has joined the bicycle offering of Walthour and Princeton, his name being added to the billing and the act now being a three act.

James Cody has been engaged to manage the stage for "The Dancing Girl," the new Shubert musical comedy that comes to the Winter Garden next week.

Connie Almy, who has been appearing in the Billie Shaw Revue, Philadelphia, closed with the show last week and is planning to return to vaudeville in a new act.

Betty Blythe has completed her last production for Whitman Bennett and will not renew. She is now negotiating with the International for their next feature.

Alexandra Carlisle has been engaged to play the leading feminine role in the Boston production of "The Fool," which opens at the Selwyn Theatre early in February.

Mr. and Mrs. Jack Bernard announce the arrival of a ten pound baby boy on January 8th. Mr. Bernard is booking manager of the National Vaudeville Exchange of Buffalo.

Gertrude Van will be featured in a new vaudeville playlet, "Calling Her Bluff," which is now in rehearsal and will open on the Independent time the latter part of the month.

Grace Fisher, formerly of the vaudeville team of White and Fisher, is rehearsing a new single act for vaudeville. She will have five special songs and her own accompanist.

Ruth Robinson, formerly of vaudeville and who has recently been appearing in stock, is planning to return to vaudeville in a tabloid edition of Maude Fulton's play, "The Brat."

Vera Forbes Klages, wife of Ray Klages, the songwriter, has returned to her home in Indianapolis suffering severely as the result of a serious operation she underwent recently.

Harry Rogers, producer of girl acts and tabloids, is on from Chicago, and is making his headquarters in the Harry Walker office. Walker is casting several new acts for Mr. Rogers.

Professor Bamberg opened in Keith vaudeville at Proctor's 125th Street last

week, with "The Bug With a Human Brain," the same being a trained beetle, presented under the direction of Bill Lykens.

Vinton Freedly, who has been appearing in "The World We Live In," has retired from that piece and has joined the cast of "Elsie," a new musical play now on tour and waiting to come in.

Barney Fagan, now touring the Orpheum Circuit with "Stars of Yesterday," celebrated his seventy-third birthday at Vancouver on January 12th. He was tendered a dinner by the performers on the bill.

Lillian McNeill of McNeill and Shadow, has been appointed chairwoman of the Programme Committee for the Catholic Actors Guild Benefit, which will be held at the Casino, New York, February 4.

Eleanor Griffith retired from the cast of "The Springtime of Youth" in Boston last week and will soon begin rehearsals in a new musical production. Gladys Rogers is now singing Miss Griffith's former role in the operetta.

Marjorie Leach, who appeared in the roles originated by Charlotte Greenwood in her various shows, in the productions of these musical comedies by the Morosco stock company in Los Angeles, arriving in New York last week.

Mary Ann Dentler and Phyllis Gilmore, formerly with the Proctor Players, Albany, have switched over to the Colonial Players, Pittsfield, replacing Olga Hansen and Margaret Wolfe, who have withdrawn from the latter company.

Elizabeth Brown and Paul Yocum, dancing team, retired from the cast of Andre Sherri's Revue, at Murray's, and opened as the featured dancers in William Arnold's revised edition of "So This Is Paris" at the Moulin Rouge last week.

Macey Harlen and Fuller Mellish have been engaged to play leading roles with Mary Carr in the screen version of "Broadway Broke," which J. Searle Dawley will shortly produce. Others in the cast are Sally Crute, Gladys Leslie and Billy Quirk.

Mabelle "Ginger" Deluth, is returning to vaudeville in a new act, with Jean Rogers who has been doing a single until recently. Miss Deluth has just completed a season in dramatic work. The new act will be entitled, "Versatility in Black and White."

Jimmy Lyons, appearing in "The Realm of Fantasy," took his first degree in Masonry at the Keystone Lodge last week and was permitted to be absent from one performance at the Palace theatre where the act was playing, for the ceremony.



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CHECK US UP ON THE
ARE RIGHT. SO FAR
TOLD YOU ABOUT LAST
MORNING,"—"HOT LIPS
—"WABASH BLUES,"—



TO TELL ABOUT OUR
THE NEW! IT IS A

THE LEAVES TUMBLING DOWN

By RICHARD HOWARD

THONE IN ABOUT TEN WEEKS AND SEE IF WE
AR R DOPE HAS BEEN FAIR — HERE'S SOME WE
LASTEAR—"STUMBLING," "THREE O'CLOCK IN THE
LIPS—"CRY OVER YOU,"—"SWANEE RIVER MOON,"
S,"—ND "TEN LITTLE FINGERS."

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MELODY LANE

LICENSE TO BROADCAST ISSUED BY THE COMPOSERS' SOCIETY

Official Licenses Permitting Radio Stations to Broadcast Copyrighted Music Issued This Week—Annual Fee To Be Collected in Advance.

The preparations being made by the American Society of Composers, Authors and Publishers, to collect license fees from radio broadcasting stations is expected to show definite results shortly, with the issuance of the official license agreements where by the radio interests are given permission to broadcast the copyrighted music owned by members of the society. A stipulated sum as an annual license fee is payable in advance, which amount varies upwards from a minimum of \$5.00.

As a matter of fact, it is the intention of the Society to issue the license, not so much for the fee at present, but for the fees that it will be necessary to collect in the future when the radio has reached that stage where it has seriously affected the Society's members revenue from other sources. The contracts being made now are more in the nature of a safeguard of the rights of the composer, etc., for a later period.

The "License to Broadcast" has been drawn up as simple and as concise as possible, and will be in the hands of the radio stations by the end of this week. The terms of one of the clauses of the agreement stipulates that when the society's music is broadcasted the following announcement must be made: "By special arrangement with the American Society of Composers, Authors and Publishers, musical numbers contained in the Society's repertory will be included in this program."

Another important clause in the agreement is the limitation set on certain compositions that may be sent out by the radio stations. Non-dramatic renditions only (either vocal, instrumental or phonograph, renditions of dramatic compositions are not licensed) are permitted to be broadcasted. This is in reference to musical comedy scores, etc., which may not be broadcasted as a whole, nor any other compositions of which the stage rights have been reserved. Thus an operatic score, the publishers or composers of which are members of the Society, may not be broadcasted without a special agreement, etc.

The text of the agreements being entered into between the American Society of Composers, Authors and Publishers, follows in full:

LICENSE TO BROADCAST

No.
AGREEMENT made this day of 1923, between the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, hereinafter designated at the "Society," and hereinafter designated as the "Licensee," as follows:

1. The Society grants to the "Licensee" the license to broadcast, by radio (as hereinafter limited in Article 3), the musical

numbers in the repertory of the Society, from the Licensee's broadcasting station located at City of State of

2. The Licensee accepts such license, and agrees to pay to the Society the sum of \$..... annually, payable in advance.

3. This License is not transferable; is strictly limited to broadcasting from the station hereinabove mentioned; and is further strictly limited to broadcasting non-dramatic renditions, vocally and/or instrumentally (with an organ, phonograph, piano, orchestra or band).

4. The Licensee agrees to make the following announcement upon the commencement of each program in which musical numbers from the repertory of the Society are broadcasted:

"By special arrangement with the American Society of Composers, Authors and Publishers, musical numbers contained in the Society's repertory, will be included in this program."

5. If required by the Society, the Licensee agrees to furnish to it (upon forms to be supplied) a list of the musical numbers contained in the Society's repertory, used in each program.

6. In case the Licensee shall make default in the payment of the annual license fee, or shall violate any of the other terms or conditions of this license, the Society may, at any time after such default or violation, without previous notice to the Licensee, terminate this agreement, and upon such termination, this license and the rights and privileges herein granted to the Licensee, shall immediately cease and terminate.

7. The Society reserves the right, at any time, to revoke the privilege of the Licensee to broadcast by radio any of the numbers in its repertory, and upon such revocation the Licensee shall have the right to terminate this agreement forthwith, by written notice mailed to the Society at its usual place of business, and in the event of such termination, a pro rata amount of the license fee paid in advance, shall be refunded to the Licensee.

8. The parties hereto hereby agree that this contract shall be deemed to be, and shall be, extended and renewed from year to year, unless either party on or before thirty days next preceding the termination of any year, shall give notice to the other of intention to cancel the same, such notice to be given in writing by Registered Mail.

IN WITNESS WHEREOF, this agreement has been duly subscribed and sealed by the Society and Licensee.

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

By

By (L. S.)

PINKARD NOVELTY WITH HARMS

"He May be Your Man Friday, but He comes to See Me Saturday Night," is the title of a new song written by Willie Rasquin and Maceo Pinkard which they placed with Harms, Inc. The song is being used in the colored show "Eliza."

ADAMS ON WESTERN TRIP

Edward C. Adams, manager of the Jerome H. Remick & Co., stores and departments, left last week for an extended trip to Chicago and other cities in the Middle West. He expects to return the latter part of the month.

FISHER WRITES NOVELTY

Fred Fisher has written and released a timely march song entitled "Don't Kick a Nation When It's Down," which concerns apparently the European economical situation, and which is in the minds of most people at present.

Another new song from the Fisher house is "That Red Head Man," a comedy novelty fox-trot, also written by Fred Fisher.

WOOD WRITES AUTO SONG

"In My Rickenbacker Car" is the title of a new song by Leo Wood. It is dedicated to Capt. Eddie Rickenbacker.

MUSIC MAN JAILED FOR FRAUD

TOLEDO, O., Jan. 15.—C. Smith, who calls himself a music publisher, was arrested here last week on a charge of using the mails with intent to defraud.

The Music Industries Chamber of Commerce, which has for some time been conducting a campaign against the song swindle, learned of the operations of Smith and investigated, with the result that the matter was turned over to the Postoffice Department. Smith, whose home office was in Toledo, periodically would go to St. Louis and, under an assumed name, would insert advertising in various publications, asking song writers to send in manuscripts for examination. After a number had been received, he would write to the song writers and tell them that their song had been found to have exceptional merit and had been forwarded to a famous music publisher by the name of C. Smith, of Toledo.

Thereafter, Mr. Smith would drop his assumed name and return to Toledo, where he operated from a room in the Snead Hotel, on Canton avenue. Smith would write to the victims and assure them that their song had exceptional merit and was to be introduced by Al Jolson, Eddie Cantor and others. To secure this introduction for the song, however, it was necessary to remit \$10 or \$15 to Smith, which was to be used as a tip for these famous singers.

Later, Smith would inform the victims that the song had been sold for sums ranging from \$5,000 to \$30,000 and request substantial amounts to pay attorney's fees, and his expense to New York to collect the fabulous payment for the song.

While this scheme sounded very simple and, although Smith is a negro, he was able to defraud people from all over the United States out of sums ranging from \$10 to \$50. Working in connection with postoffice inspectors, sufficient evidence was gathered upon which a warrant was served and Smith is now lodged in the county jail waiting trial for using the mails to defraud.

CLUBHOUSE FOR WRITERS

A clubhouse for songwriters may become a reality in the near future if the plans discussed at the meeting held last week of the Composers and Lyric Writers' League are carried out according to schedule.

It was pointed out at the meeting, held in Keene's Chop House, that the average songwriter has to "hang out" at either some publisher's rooms or do his business over some restaurant table. A moderate priced rental could be obtained, according to some of the speakers in favor of the new plan, and suitable yearly fees decided upon in order to have a place where the profession might congregate and lounge around. The clubhouse idea will be further developed at subsequent meetings.

The next meeting of the board will be held at Keene's Chop House on the night of January 19, at which time arrangements will be completed for the forthcoming dinner to be given to all members of the League gratis.

STAY IN "DARDANELLA" CASE

Julian T. Abeles, last week procured an order from Judge Callahan, staying Felix Bernard from taking further proceedings in the second action connected with the song "Dardanella" and instituted in Kings County.

The stay was granted until Bernard pays costs awarded against him in the first action which was instituted by Bernard against Fisher in New York County, and which action was discontinued by Bernard after trial.

J. H. REMICK IN NEW YORK

Jerome H. Remick, head of the music publishing house that bears his name, is spending several days in New York on a business trip.

LYON & HEALEY \$2,500,000 ISSUE

Lyon & Healey, Inc., the organization which acquired on December 28 last the assets of Lyon and Healey, Chicago music house, is issuing \$2,500,000 worth of 7% preferred stock at \$100.00 per share accrued dividends to yield 7%. The proceeds of the sale of the stock will go to reimburse the new concern for its expenditures in buying the old one. The management will be the same.

In the prospectus issued by Ames, Emerich & Co., brokers, the unusual record of Lyon & Healey is set forth. The Lyon & Healey music store in Chicago, which is said to be the largest in the world, with 35,000 customers. In its fifty-nine years in business, Lyon & Healey have made considerable profit each year, especially during the last six, when they were unusually high. In addition to their music department the well known Lyon & Healey harp is manufactured by the concern, which also distributes various instruments including Steinway pianos.

The net current assets of Lyon & Healey, Inc., according to the information given out by Ames, Emerich & Co., are equal to \$239 a share and the tangible assets are equal to \$239 a share.

PERFORMING RIGHTS PAPER

Copies of the second issue of the *Performing Rights Gazette*, the official organ of the Performing Rights Society, Ltd., of England, a society composed of authors, composers and publishers as the A. S. C. A. & P. is in this country, arrived here last week, and contained many articles of interest to P. R. S. members, as well as an innovation or two.

Among the things discussed in the editorial columns was the radio situation and the steps that should be taken for the safeguarding in England of the composers and authors' rights in regard to broadcasting certain compositions.

The question of copyright protection in the Free State of Ireland was also discussed, the situation being far from clear.

One of the innovations in the *Gazette* was the pages given over to the lyric writers who are members of the society. The *Gazette* printed many lyrics suitable for popular and other songs, so that composers looking for lyrics could get in touch with such writers. The name of the lyric writer was printed after each poem, from whom permission for use had to be obtained.

WRITERS SETTLE B'WAY CLAIMS

Sidney Mitchell and Lou Pollack, former members of the Broadway Music Corporation's writing staff, have settled their claims against the bankrupt publishing house.

Mr. Mitchell's claim was for approximately \$13,000, due for royalties and salary, and also for breach of contract, as per complaint in his suit against the Broadway Music Corporation filed several weeks ago. He had an agreement with the publishing house which did not expire until next October, and this has been done away with in the form of a release.

Lou Pollack's agreement with the Broadway also had about a year to run, beginning last September. He was also suing for several weeks' salary due him, at the rate of \$200 per week.

The settlement is said to be fair and an amount favorable to the songwriters, who believe that they received more by settling their claim now, than if they were to wait for a year or so and then possibly receive whatever per cent was decided upon as a basis for paying creditors of the defunct publishers.

HARRY VON TILZER MOVES

The Harry Von Tilzer Music Pub. Co., which for the past two years has been at No. 1658 Broadway, has moved to new offices at No. 719 Seventh avenue, corner of 48th street.

BURLESQUE

MUTUAL ADDS ANOTHER WEEK TO CIRCUIT

FALL RIVER HOUSE OPENS MONDAY

The Mutual Circuit will have another week added to its circuit next week. Contracts were signed late Monday afternoon in the offices of the circuit to place the Bijou Theatre, Fall River, Mass., on the circuit.

The Bijou played the Affiliated Shubert Circuit attractions up to a few weeks ago. It has a seating capacity of about fifteen hundred, and is one of the best located houses in the city. Rush Jermon has been appointed manager of the house.

The Bijou will open next Monday, at the same time the Duquesne Theatre, Pittsburgh, will discontinue as a Mutual Circuit house. The latter house will close this Saturday night with the "Girls Ala Carte." This is the second time that the Mutual Circuit has tried out the house this season. They opened last August with it and played it in "tab" form, but it proved a failure. The house opened again about three weeks ago with the Mutual shows, playing them as straight burlesque shows, but with no better success. The Manheim interests of Cleveland have a lease on the house and it could not be learned Monday what they intend doing with it.

The "Georgia Peaches" will open the Bijou in Fall River, jumping into Fall River from Springfield. The "Girls Ala Carte" will jump from Pittsburgh Saturday night to the Majestic, Albany, and the "Lid Lifters" will go from the Band Box, Cleveland, to Cincinnati, thus avoiding a lay-off in the West.

The officials of the Mutual Circuit are working on several more houses in New England not far from Boston and expect to close contracts this week.

The shows on this circuit started playing a week of one nighters through Pennsylvania this week with the "Hello Jake Girls." The week is booked direct by the show owners and is between Baltimore and Cleveland. The circuit will pay \$250 toward the railroad fare to make it easy for the owners and to help out on the big railroad jump. The "Hello Jake Girls" are playing the following cities this week: Monday, Allentown; Tuesday, Easton; Wednesday, Hagerstown; Thursday, Altoona; and Wheeling Friday and Saturday.

It is expected that all the shows will take advantage of booking in the week of one nighters. When the American Circuit shows played it the past few seasons they did remarkably well and it was always a winning week for them.

SHOENECKER MANAGES BAND BOX

Bob Schonecker is now managing the Band Box Theatre in Cleveland for the Manheim interests. Abe Finberg is managing the Broadway Indianapolis, for Billy Vail and Joe Jermon has been appointed Field Manager for the Vail-McGrath Interests with headquarters at the New Empire, Cleveland.

WATSON BREAKS RECORDS

Sliding Billy Watson holds the season's record at the Gayety, Pittsburgh. His show did a gross business of \$10,410.19. He also holds the record business for the season at the Colonial, Cleveland, of \$8,032.38, beating the best business of the season, held by Dave Marion, who did \$6,500 on the week.

HOWARD AND COLEMAN SIGN

Jules Howard and Max Coleman, known as "Julius and Max," signed contracts with Morris & Bernard for three years more last week.

NEW STOCK BURLESQUE CIRCUIT

L. R. Acker has formed a stock burlesque circuit in seven cities of Nova Scotia, with his headquarters in Halifax. At the Family Theatre in that city, Acker is operating a company consisting of seven principals and ten chorus girls. The bills are changed there twice a week with the company remaining in the house for from eight to ten weeks before playing the other cities in the Province.

The other towns in which the Acker organizations are installed are: Sidney, Sidney Mines, Glace Bay, Monckton, Dartmouth and St. Johns. The companies which play these latter towns consist of five principals, eight chorus girls and a leader. After playing from two to four weeks in a town, and changing their bills semi-weekly, the companies rotate.

TO RENOVATE THEATRE

PATERSON, N. J., Jan. 7.—Billy Watson has let out contracts for the remodeling of his Lyceum Theatre this city. The lower boxes are to be removed to make way for 130 extra seats in the orchestra. He will install boxes around the entire front of the balcony, adding 160 box seats. Other improvements will give the house another additional 100 seats. The present seating capacity of 1,900 will be increased to nearly 2,300.

A new concrete orchestra floor and new seats in the orchestra is another improvement. The lobby will be enlarged and the stage and dressing rooms rebuilt. The entire house will be redecorated. Watson will spend about \$50,000 and the work will start about the first of June, 1924.

MORE MUTUAL TITLE CHANGES

A few more changes of titles of shows on the Mutual Circuit takes effect next week, when new shows replace the old ones that start repeating.

"Georgia Peaches" will be called "Jersey Lillies" at the Howard, Boston; Pat White and His Irish Daisies will be called Pat White and His New Big Show at the Band Box, Cleveland; The "Lid Lifters" will be called "Step Along," opening at the Duquesne, Pittsburgh, and "Heads Up" will be "Step Along," at the Gayety, Brooklyn.

JAMES IS PARK MANAGER

BRIDGEPORT, Conn., Jan. 15.—The lessees of the Park Theatre, this city, have placed Jimmy James in charge of the house. This house is playing the attractions of the Mutual Burlesque Circuit which opened on Christmas Day. The business started off the first week big, but has been dropping off since then and it is said that house lost money last week. That is the reason for the changing of managers.

James is an experienced burlesque manager and it is thought that if the house can be put over, he can do it.

THIS GIRL WILL STICK

In defense of herself, Anna Gordon, who it was claimed played with Columbia Circuit shows only around New York and would not go West with a show writes that she is with James E. Cooper's "Keep Smiling" company in Cincinnati, and will remain with the show for the season.

SAM HURTIG IS EASTERN REP.

Sam Hurtig has been appointed Eastern Representative of the Hurtig and Seamon Enterprises, with headquarters in New York. It will be his duties to look over the houses owned or controlled by the firm and to look up new theatres. Hurtig expects to make a trip to the Coast shortly.

EMPIRE STAFF CHANGES

Several changes in the front of the house will take effect this week at the Empire, Brooklyn. Bill Hillgenberg, ticket taker, who has been at the house since it opened fifteen years ago, resigned, as did Johnny Burch, the assistant treasurer. The special officer also left.

"SUBWAY" GIRL ENDED BY NEW IDEA

"PATROL SQUAD" ENGAGED

As predicted in last week's CLIPPER, the end is now in sight for the "Subway Chorus Girl." Steps were taken this week by the officials of the Mutual Burlesque Circuit, when a plan worked out by Dave Krause, president of the circuit, took effect Monday.

These girls have been so bold in their actions that it has become unbearable to managers of houses and shows as well as the officials of both burlesque circuits. It also created considerable unrest and contention among the other girls in the chorus.

The plan which went into effect Monday on the Mutual Circuit, the officials really believe will be the solution of the problem. They have engaged six girls which will be known as the "patrol squad." They are all experienced chorus girls and can jump in a show on a minute's notice.

Two of the girls will be located at the Olympic Theatre, New York, two more will be at the Star Theatre in Brooklyn and the other two at the Lyric, Newark. When a show is short any girls, these girls will jump in that show and stay with that show while it is around New York. They will receive a full week's salary from the houses while they are working, but should they lay off at all, they will be paid a half week's salary by the house.

According to the arrangements, if a show arrives in New York short of any girls, these girls will jump in the show and work with it until it starts West. If the manager of the show has not been able to get another suitable girl for his show by the time it leaves New York, the "patrol" girl will go away with the show and stay until another girl is sent on to relieve her, which may be a day or a week. When the new girl joins the show, the other girl will return to the house she originally was at and report to the manager of that house. The "patrol squad" girls will not remain permanently with any one show, after the show leaves for the West, but will only stay with a show until the manager gets a girl either from New York or some place else. The Mutual Circuit will attend to this.

The "patrol" will move up each week. The girls reporting at the Olympic this week, will be stationed at the Star next week and the Lyric the following week, the other girls moving up a week as well. If the girls do not work, they will report to the house manager a half hour before the matinee and night performance each day, so in case a chorus girl is sick or does not show up to work the "patrol" girl can jump in her place, until she returns.

The Mutual Circuit has but five weeks around New York, so the officials of the circuit think that six girls is all that will be necessary to handle the situation and they will be able to keep each show up to the full quota of sixteen girls and at the same time the management of the Wilkes-Barre house can open with sixteen girls each Monday, instead of anywhere from ten to sixteen, as many shows have done there this season.

At the headquarters of the Columbia Amusement Company it could not be learned Monday what that circuit intended to do, but it is known, however, that General Manager Sam A. Scribner is working out a scheme which will do away with the "Subway Chorus Girl" from that circuit. Of course these girls get more work on this circuit than they do on the Mutual. If they open at the Columbia or in Boston they can stay with the show about twelve weeks before the show starts West.

THE "MIMIC WORLD" AT THE COLUMBIA IS A FINE SHOW

In the "Mimic World" Maurice Cain and Danny Davenport have given the Columbia patrons a new kind of a show for burlesque. They have staged an entertainment built on the lines of Joe Woods' "Mimic World" that appeared in vaudeville so many years, but far superior in every respect. They have enlarged on it, inserted many comedy scenes and given it a great big beautiful production.

The idea of Woods having principals work in the chorus and chorus girls as principals, is there, and then it stops. The owners have staged a fine, big musical revue in two acts and about eight scenes. These scenes are elaborate and artistic in color scheme.

It is a wonderful dancing show, everyone dances and the chorus gave all that was in them in this respect. The girls are graceful in their work and very hard workers, seldom does one see an entire chorus dance and work as they do. And that is not all. They sing, smile and do everything that could be expected of the best that Broadway could offer. It would be really hard to keep track of the principal women; one minute you see them leading a number or doing a specialty, and the next will find them in the chorus working just as hard in one place as in the other.

Jamie Coughlin is featured, and it did really seem fine to see him back in burlesque again. Coughlin is a very clever comedian and seemed unusually so Monday afternoon in all he did. He has a style all his own in working, and it is most amusing. He is assisted by a Hebrew comedian, Harry Morris, a fast and funny little fellow who works well to Coughlin.

Harry Peterson is doing "straight"; this is the first time we have seen Peterson with a Columbia Circuit show. He was on the American Circuit three or four years ago, but since that time has been in vaudeville and big attractions. Peterson is a corking fine "straight" and a great help for a comedian. He sure knows the art of "feeding," and easily assists the comedians in getting the comedy scenes over. He speaks clearly, and has a fine singing voice. He is a natty dresser.

Howard Paden's idea of an Englishman is fine. His portrayal of this odd role is worth while. It's a light comedy part and he handles it excellently. Paden is a clean cut looking chap, a clever dancer, and we like the way he puts a number over and the manner in which he wears clothes. Milton Ironson is a dancing hound; what this fellow don't know about dancing, isn't worth while. He just makes his feet talk. This chap is used to an advantage in several scenes and in numbers. He dresses well and fills the bill all right.

Kittie Carman, a pretty young girl, stood out with her dancing; her work in this line is exceptionally good. She appears in several specialties and gives a fine account of herself on each occasion. Her costumes are dainty and pleasing to the eye.

Estelle Powell scored in her specialty in one, in which she offered two numbers. As a blue singer, she is about the best we have seen at this house. Her delivery is excellent, and she is a type of singer that audiences like. Miss Powell displayed very pretty dresses when leading her numbers and in her specialty.

Bertha Banger appears in the scenes and does very well. Her portrayal of a woman under the influence of liquor was nicely done. There are many more who do nicely in numbers, and were applauded for their work.

While the material used in the first act is rather old, the audience liked it and laughed heartily at the comedy bits.

The "drinking" scene with Coughlin, Morris, Paden and Miss Banger, more than pleased and proved a fine laughing scene.

Paden and a half dozen girls more than pleased in a singing and dancing specialty in one.

Ironson and Miss Carman pleased with their specialty and were given a big hand at the finish.

A great dancing finale of the first part in which the girls make a number of changes of costumes, made a whirlwind finish and sent the audience out talking.

The "Mimic World" is a great dancing show, a good comedy, has a dandy production, and is filled with capable performers. The wardrobe is beautiful, and no expense has been spared in any way in staging this show. Cain and Davenport deserve much credit for the staging of this show. S.D.

CASPER JOINS MOLLIE WILLIAMS

Emil "Jazz" Casper, who recently closed with "Plenty of Pep," in Detroit, will open this week with the "Mollie Williams Show" in Boston. He left New York for Providence last week to rehearse and fix up some new scenes for the show. Casper is to be featured.

NEW CAST FOR SHOW

It is expected that several new principals will be with the "London Gaiety Girls" when the new show is staged in Philadelphia, in a couple of weeks. Dave Shafkin is expected to join the show.

AL JOLSON

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By BILLY ROSE
and CON CONRAD

Moderato

p Dad-dy dear, lis-ten here,
Dad-dy dear, when you're near,
Mam-ma's feel-ing blue I don't see much of you,
Ev'-ry thing's O. K. But when you stay a-way
And that will nev-er do; Once a week Mam-ma's cheek Gets a kiss or
I mope a-round all day; I must know where you go And what makes you
two. I'm not show-ing you the door, But I must lay down the law.
gav. I don't want to share my love, With an-oth-er tur-tle dove.
CHORUS
You've got to see Mam-ma ev'-ry night, or you can't see Mam-ma at all; You've got to
kiss Mam-ma, treat her right or she won't be home when you call.
If you want my com-pa-ny, You can't "fif-ty fif-ty" me, You've got to
I don't want the kind of Sheik Who does his "Sheik-ing" once a week To Patter
see Mam-ma ev'-ry night Or you can't see Mam-ma at all. You've got to
PATTER
Mon-day night, I sat a-lone, Tues-day night, you did-n't phone. Wednes-day night, you
Fri-day night, you dodged my path, Sat-ur-day night, you took your bath. Sun-day night, you
did-n't call And on Thurs-day night, the same old stall.
called on me. But you brought three girls for com-pa-ny. You've got to

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CIRCUS

BARTIK ON VACATION

Otokar Bartik, ballet master, with Mrs. Bartik will leave New York this week for Florida and will be the guest of Mr. and Mrs. Chas. Ringling on their private yacht, and will leave again for New York about February 5, as Mr. Bartik will put on the spectacle for the Ringling Bros. & Barnum and Bailey Combined Shows. About May 1 Mr. Bartik will make his annual trip to Europe on business.

INDOOR CIRCUS FOR SYRACUSE

Fred Bradna will put on a monster indoor circus this week at Syracuse, N. Y., and will have practically the same program that he presented for the H. Koch Jr. O. U. A. M. Circus at Newark, N. J., Nov. 29-30-Dec. 1-2, 1922.

OYLER IN RICHMOND

J. H. (Doc) Oyler left New York on a business trip to Richmond, Va., and points South, and will return to New York shortly, where he is doing some special work for a hospital drive.

HERRON MANAGING KEITH HOUSE

James Herron, treasurer of the Walter L. Main Circus, is located in Far Rockaway, L. I., where he is managing the Keith Theatre for the Winter.

ACT SIGNS WITH RINGLING

Joseph and Jerome, after an absence from the Ringling Bros. & Barnum & Bailey Combined Shows for a season, will be back this coming season with a new bunch of comedy skits.

FRINK AT WINTER QUARTERS

F. J. Frink, general agent of the Walter L. Main Circus, is now at winter quarters superintending the fitting up of the new advance car, recently purchased in Chicago.

COOK SHOW POSTPONED

D. Clinton Cook has postponed the taking out of the Cook Bros. Wagon Show until next year. Then he expects to present one of the best combined circus and wild west shows on the road.

LEOPARD FOR CENTRAL PARK

Central Park Menagerie, New York City, has just purchased from Capt. Wm. Purchase, of the Bernardi Show, a very fine young African leopard, and the stork left a llama last week at the menagerie.

DOWNIE PLACES ORDER

Andrew Downie, manager Walter L. Main Circus, has just ordered a new Dressing Room Top from Thomson & Vandiveer and a complete set of banners for side show from Driver Bros.

MME. BRECK IN MEXICO

Madame Breck with her Golden Horse, for the past year with the Circo Modelo touring Mexico, has just signed another contract for six months with the same show. Circo Modelo is now playing the City of Mexico.

TEX COOPER IN FILMS

Tex Cooper, the cowboy, last season with the Hagenback-Wallace Circus, is now in Vermont with a moving picture company, doing some difficult stunts. Tex has not signed up for the coming season.

ELEPHANTS IN BRADNA SHOW

Andrew Downie passed through New York last week on his way to the Fred Bradna Indoor Circus, where his six performing elephants will be one of the feature acts.

MOORE SHOW IN SPRINGFIELD

The John W. Moore Indoor Circus just closed a very successful engagement at Norfolk, Va.

BIG BUSINESS IN COSTA RICO

In a letter to her agent, Charles L. Sasse, New York, Mrs. Robert Stickney writes as follows from the Gran Circo Saenz, now playing to big business in San Jose, Costa Rico: "On our arrival here at San Jose everything was fine. We were met by the company and though they expected to open the following day, we had them postpone it one day, so that we could have one rehearsal, and am happy to say that every act was a big success and we are like one big family, as everybody here is very congenial, which makes it very pleasant. We opened on Saturday to a packed house, and Sunday matinee and night were packed and have been good ever since. The Japanese Bicycle Act (Yokoi Family) is an exceptionally big success, and I am sure that Mr. Saenz is more than pleased, as he surely treats us all fine.

"They have arranged to take us all out to the Springs for the day to bathe, etc., and dine at the hotel; sorry you are not with us. The climate here is wonderful, in fact everything seems sunshine so far, and we all anticipate a fine engagement.

"We are too late to wish you a Merry Xmas, so we wish you the Happiest New Year ever, and hoping this finds you in the best of health as it leaves us all here. I remain with kindest regards from all, yours truly, Mrs. Robert Stickney."

ALLEN IS ACT MGR.

Arthur H. (Punch) Allen, one of the best-known side show managers, is now manager of Norman Jeffries' Vaudeville Sketch (Barnum was Right), now playing in and around New York. The cast is as follows: Punch Allen, Baby Doll the Fat Girl, Slatch the Human Splinter, Grown-Together Twins, Camela and Rosita, Madame Ethel the Bearded Woman and last but not least our friend Capt. O. K. White's "Zip," Barnum's original "What Is It." The act has been playing for some time and it is going over very big.

CLYDE INGALS RETURNING

Clyde Ingals, manager of the Annex Show with the Ringling Bros. & Barnum & Bailey Combined Shows, will return from London about the 25th of this month. Mr. Ingals managed the big circus in the Olympic, London, again this season, having taken over the big show from the States for the 1921-22 season, but this year was accompanied only with Merle Evans, the bandmaster.

WINTERING AT THE KARLAVAN

The following showmen are wintering at the Karlavan Hotel, Philadelphia, run by George Karlavan: Howard Robinson, the circus treasurer; Ike Heiman, Harry Ramish, R. Cassidy, E. Escene, and Frank Lafferty. Mr. Karlavan will announce later a new proposition that he is working on that will be of interest to the outdoor show world.

SCHULZ BUYS LION ACT

William Schulz, manager of Schulz Motorized Circus, has just purchased Harry G. Wilson's Trained and Riding Lions. Mr. Wilson is now at the Schulz Winter quarters, Youngstown, Ohio, breaking in a new trainer.

RICKENBOCK IN PHILADELPHIA

Jack Rickenbock (Bear Jack), a well-known animal man and boss canvasman, is wintering in Philadelphia. Last season he was with the Cole Bros. Circus, but has not as yet signed up for the coming season.

BARY IN WEST

Howard Y. Bary, past season advertising man with the Gollmer Bros. Circus, was in New York for a few days. He left for points West, and will be in Chicago week of Jan. 22nd.

OUTDOOR EXPOSITIONS

MILLER BROS. OPENING

The Miller Bros. Shows, wintering in Pensacola, Fla., will present their shows for the Mardi Gras celebration in that city February 5 to 13. They have a large force of artists, carpenters and painters getting all the show property in shape for their 1923 debut, and when it is set up on the lot everything will be in first-class condition.

Among the several attractions that have wintered with the show and will cast their fortune with the Miller Bros. Shows this coming season are: W. A. Colgate's first and original Aeroplane Swing, said to be the very best, strongest and fool-proof Aeroplane ride ever invented. Jazzbo, one of the latest fun houses. Webb's Wonder Show, with 170-foot front, with an entire new outfit, making one of the largest pit shows carried with any organization on the road. Hardins' Wild Animal Show, consisting of all kinds of wild and domestic animals. J. Francis Flynn has the management of the Ferris wheel and Mr. Mayoy, his chief mechanic, is overhauling the wheel from top to bottom and it will look like a new one when set up.

Crazy Happy Graff, who is considered the peer of all Motordrome riders, is building some new sensations for his Drome and promises some real stunts this season. Kid Earnest and Young Sandow will have the Athletic Arena and are getting their show in shape; they will present some lady athletes this coming season. Cliff Wilson Human Roulette Wheels, under management of Monty Monte. W. A. Stovall, manager of the Carry-Us-All, will have one of the flashiest rides on any midway. Chin Chee Chappi, a noted Chinese artist, is introducing some of the most wonderful oriental color and lighting schemes in his work on the Carry-Us-All. Clyde Gill, with his assistants, are getting the Whip in shape and, by the way, this Whip is the first Portable Whip built by Wm. Mangles & Co., and it is in first-class condition today. The Minstrel Show will be under the direction of John B. Davis and he will carry over twenty performers with band and orchestra. Charles Willard, with his world renowned Willard Temple of Music. Milt Hinkle's South American Wild West Show. John Thompson's Real Hawaiian Village and some additional attractions. Bristol's Performing Horses and Ponies. Mr. Bristol just arrived in Winter quarters from Atlanta, Ga.

Supt. Walter Crowley, with his assistants, are kept busy looking after all the details and are busy working on a surprise for the Midway.

Frank Marshall, business manager, is at present in Atlanta attending to some special business and will return shortly to Pensacola. Mrs. Morris Miller and Master Maurice, Jr. are spending the Winter in Miami. Mrs. Miller will likely purchase a Winter home there. Prof. Bindi and his band are at Pensacola and are engaged for several of the large dances to be given here.

Among some of the concessionaires with the show are T. A. Stevens and Mozzelle, with twenty stores, with Norman Brown, secretary, and Red O'Brien, assistant. Charles Lorenzo has four stores, Joe Tuckesey with Wilson have seven, including Cook House. Doc Meyers has several and Mrs. Morris has her usual line-up of stores. Doc Canveller has his Arkansas Kids.

The show will have twenty cars this coming season and will present fourteen shows and four rides and about fifty concessions.

Morris Miller, the general manager, is kept very busy watching every minor detail and give his personal attention to the Cook House menu for his men.

Harry Dickinson, well known showman, paid the quarters a visit and is figuring booking his attractions with Mr. Miller.

CARNIVAL NEWS BRIEFS

Many carnival folks spend the winter in Detroit and even those who put in the frosty months elsewhere usually keep the home town bunch informed as to their happenings. Several carnivals have their headquarters here including Wade & May, Greater Detroit Shows, Northwestern Shows and Zeigler's Tri-State Shows.

Louis Weddington, popular cookhouse proprietor with the Northwestern Shows, is spending a few weeks in Havana, Cuba, resting up for strenuous days ahead of him this coming summer.

Glen Wade of the Wade & May Shows is reported to be promoting the Indoor Carnival which the Elks of Pontiac are planning to put on some time in February.

Daniel Leslie, the well known concession man, was in Detroit last week motoring up from his home in Logansport, Ind. Mr. Leslie is considering the purchase of a Caterpillar ride and placing the same in one of his home state parks.

Frank Allen, who has had a string of concessions with the Brown & Dyer Shows the past two seasons is now at his residence on Warren avenue taking life easy during the winter. Mr. Allen can be seen most any day driving around the city in his flashy new coupe.

KRAUSE GOES TO SAN JUAN

Ben Krause, of the Krause Greater Shows, sailed from New York for San Juan, Porto Rico, Jan. 12. They are taking a Whip, Ferris wheel, Wonder City, Ted Metz's Armless and Legless Wonder Freak Radium, and about ten concessions. Mr. Krause has booked a Merry-Go-Round and Motor Drome that are now in San Juan. They will return to the States about the middle of March and will open the Spring season in New Jersey, near New York, the latter part of April.

DENTZEL IN ECHO PARK

William H. Dentzel, of Philadelphia, the well-known ride builder and operator, has purchased one of Lusse Bros. Scooters and will place it in Glen Echo Park, Washington, D. C. Mr. Dentzel has sold his carousels in Atlantic City and Cape May, N. J., but still operates his own ride at Ocean City, N. J.

ZOWARYS IN NEW YORK

E. L. & R. J. Zowary, known as the Ali Pasha Bros last season, with their big Oriental Show on the World of Mirth Shows, are wintering in New York and are not as yet ready to announce their plans for the coming season.

RAMISH ON WESTERN TRIP

Harry Ramish of Mechanic & Ramish Keystone Exposition Shows, has left Philadelphia for the west on business. Mr. Mechanic is at the office in Philadelphia getting the show in shape for the coming season.

MCKAY FOR DREAMLAND

G. H. (Doc) McKay Side Show Manager and lecturer now wintering in Philadelphia will be with Sam. Gumpert Dreamland Circus Side Show, Coney Island, this coming season.

CINGOLO NOW IN N. Y.

Charles Cingolo, past season special agent and advertising man on the James M. Benson Shows, is now in New York. Mr. Cingolo has not as yet signed up for the coming season.

\$1,000.00 REWARD

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

NORTHWESTERN SHOWS

NOW BOOKING CONCESSIONS FOR NEXT SEASON; OPENING DATE, MAY 5TH.
F. L. FLACK, MANAGER, 36 EAST WOODBRIDGE ST., DETROIT, MICH.

CHARLES McCLAIN

AND BAND

FEATURED WITH THE BIG FEATURE "AUNT JEMIMA"

THIS WEEK JAN. 15, B. F. KEITH PALACE.

Through error billed Bob McLean

BOOKED SOLID KEITH CIRCUIT

EARL BACK FROM EUROPE

Bert Earl, one of the best known concessionaires, ride owner and midgets' manager, has just returned from a two months' tour of Europe, accompanied by his wife and his two midgets, for the last few seasons featured with Col. Lew Graham on the Ringling Bros. & Barnum and Bailey Combined Side Show. Mr. Earl and party visited Germany, Belgium, France and England and reported that business in Belgium and France was very good and every one seemed busy in Germany. Mr. Earl brought back a very small little lady and now has three midgets, two ladies and one man. The midgets have not as yet been placed for the coming season, but he has several offers for them. Mr. Earl has so far contracted for ten Caterpillar rides, two of them portable, and is on his way to Chicago, Calgary and Los Angeles and expects to get some more locations for Caterpillars and also make his concession contracts for the Canadian Class A Fairs.

ANIMAL SHIPMENT DUE

Louis Ruhe, importer and exporter of birds and animals, New York, will receive very shortly a big shipment of animals, including elephants, camels, antelopes, etc.

WANTED

Excellent Trombone Player

Who can double violin and play little organ with **HEADLINE VAUDEVILLE ACT.** Wire Maddock, Playhouse Theatre Building, New York City.

WILBUR HOLTON

Sensational Dancer with Kelso Bros. & Co.

PENSACOLA MARDI GRAS CELEBRATION

FEBRUARY 5th to 13th, 1923

Fifty thousand visitors will be there—U. S. Warships, Parades, Etc.

MILLER BROS. SHOWS

want to hear from High Class Shows and Concessions

Address: **MILLER BROS. SHOWS** Box 1420, Pensacola, Fla.
When answering say you saw it in THE CLIPPER

JOHNNY J. KLINE

Representing the Best in Outdoor Amusements.

Committees Attention!

We can furnish acts, rides, concessions, shows, and complete Carnival Companies. Anything in the outdoor show-world. We are at your service. **Carnival Managers:**—We will fill your open dates. Offices 1493 Broadway, Suite 303, Putnam Bldg., Phone Bryant 7737, New York.

COUNTIES TO CONTROL CARNIVALS

DECATUR, Ill., Jan. 15.—John Clark, representative for this district in the State Legislature has prepared a bill that he will introduce at this session in Springfield, which will give individual counties control over carnivals and shows of all kinds through means of a licensing power.

It is expected this bill will be a solution of a problem that has faced the city council of Decatur, since they have taken a firm stand in regard to carnival and similar exhibitions with a license fee of some size. As a result these shows have leased ground immediately adjacent to, but outside of the city limits and securing from the city business, without the payment of city fees and the interference of the city police in case the laws were violated.

The Clark measure seeks to establish a county license fee and other regulations in regard to the shows in the county as the city has regards to the shows in the city.

WOLF SHOW IMPROVEMENTS

T. A. Wolf, manager of the T. A. Wolf Shows, passed through New York on his way north from winter quarters at Augusta, Ga., making the third trip south since the close of the show. Mr. Wolf is called south to look over the several improvements being made to the show.

BENSON IN NEW YORK

James M. Benson, manager of James M. Benson Shows, wintering at Fayetteville, N. C., is in New York for a couple of weeks on business. Mr. Benson says the past season was below expectations.

MURPHY IN NEW YORK

Frank J. Murphy, of the Frank J. Murphy Shows, with his wife, are spending the winter in New York. They will leave shortly for winter quarters at Norwich, Conn., to get ready for the coming season. Mr. Murphy will add another ride.

CROMPTON IN VAUDEVILLE

Cy. Crompton, with his Wild West Cow Girls and Cow Boys, are now playing vaudeville dates in and around New York. They will be back again with the Ringling Bros. & Barnum & Bailey Combined Shows, with a larger show than ever.

One of Sixty-five
December Styles
Now Reduced to

\$9.85



The Style Event of the Year!

I. Miller Annual Sale

The I. Miller Shops
desire to announce
that many of the
highest priced and
latest models are
now greatly reduced

I. MILLER

Broadway at 46th Street

In Chicago

STATE ST. AT MONROE

The Annual Sale is now in progress at all the I. Miller Shops

MAY WIRTH

WITH PHIL AND FAMILY
THE ACT WONDERFUL

B. F. KEITH CIRCUIT

STARS OF BURLESQUE

OMIKSE
CIMOC

ERNIE MACK

WORKING?
YES
WITH
TOWN
FOLLIES

THE
STUTTERING
HIT OF
TEMPTATIONS
1922

JOE YULE

SIGNED FOR
THREE YEARS
MY SUCCESS DUE
TO DON CLARK

NOW TOURING
WITH
HARRY FIELDS
HELLO JAKE
GIRLS

JOHNNY WALSH AND TAYE CHARLIE
Characters and Juvenile "Patsy"

WATCH US GROW
DOING OUR
DANCING
SPECIALTY

SOUBRETTE?
INGENUE??
PRIMA DONNA???
WHAT AM I???

LOUISE WRIGHT

SEE ME
AND JUDGE
FOR YOURSELF
IN "HELLO,
GOOD TIMES"

INGENUE
LEADS
DOING
SPECIALTY ALSO

PEACHES PONTON

WITH
LAUGHIN'
THRU

DOING
SPECIALTY
AND
PLAYING
PARTS

BERT NICK LOU
MARKS, VITALE and MARKS

WITH
AL
REEVES
SHOW

PRODUCING
STRAIGHT
MAN

AL GOLDEN

LAUGHIN'
THRU
OF 1922

SINGING AND ACROBATIC
DANCING JUVENILE
DOING SPECIALTY

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrette
ALSO NUMBER PRODUCER
JAZZ TIME REVUE

Open for Offers for Next Season

PRINCIPAL
COMEDIAN
DOING
DUTCH

TOMMY BURNS

WITH
TOM
SULLIVAN'S
MONTE
CARLO GIRLS

Featured with
"Hello Good Times"
Personal
Direction
JOHN G. JERMON

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

First season
in burlesque
late with
Fanchon and Marco
Show

PHYLLIS CARSETH

Youngest
Prima Donna
in burlesque with
Jules Michael
Runaway Girls

OPEN FOR OFFERS
SEASON 1923-1924

NATE BUSBY PERMANENT ADDRESS,
1837 W. MARKET ST.
LIMA, OHIO

HOWARD HARRISONS LILLIAN
STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE

GEORGE PUGET

STRAIGHT and PRODUCER with "Monte Carlo Girls"

CLAIRE GREY

SYNCPATED INGENUE

WITH "LONDON GAYETY GIRLS"



JAMES G. MOORE
Banjo King
JUVENILE STRAIGHT
FRANCES SMITH
SOUBRETTE



BAND
BOX
REVUE

WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With "Rockets."

CHAS. (Red) MARSHALL

ECCENTRIC BOOB—"GOOD"

WITH MOE MESSING'S "KUDDLING KITTENS"

HAVE YOU
SEEN

PRINCESS DOVEER?

IF NOT,
WHY NOT?

ART MAYFIELD

Juvenile and Characters. Also Doing Tramp Comedy Specialty

BROADWAY BELLES

JIMMIE ELLIOTT

STRAIGHT MAN

ON HIS TOES ALL THE TIME

LID LIFTERS

Read "The Clipper" Letter List

EMMA KOHLER

PRIMA DONNA

LID LIFTERS

BETTY ABBOTT

SOUBRETTE

"LAUGHIN' THRU 1922"

MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

WALTER LESLIE CLOSES

Walter Leslie closed as manager of the "American Girls" at the Orpheum, Paterson, last Thursday. Jack McNamara is now managing this show. Nat "Baron" Golden is back with the Dave Marion Big Show.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., 8.20
Mats. Thurs. & Sat. 2.20
DAVID BELASCO Presents

Lenore Ulric
as **KIKI** A Character Study
by Andre Picard

B. F. Keith's
PALACE Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50

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INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

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Near 3d Ave.
MUTUAL CIRCUIT SHOWS
Round the Town

Next Week—Frances Farr's Pacemakers

BROOKLYN THEATRES

Casino Theatre
Follies of the Day

Next Week—HELLO, GOOD TIMES

Empire Theatre
Ralph Avenue and Broadway
Follytown

Next Week—MIMIC WORLD

STAR Jay nr. Fulton St. Mat.
Daily. Tel. Triangle 4297
Kuddling Kittens

Next Week—ROUND THE TOWN

Gayety Theatre Throop Ave.
& Broadway
Town Follies

Next Week—HEADS UP

"HEADS UP," AT THE
STAR IS SHOW
OF REAL MERIT

Morris and Bernard staged a good show in their "Heads Up" company on the Mutual Circuit. In the line of scenery and costumes it stands up with the best we have seen at the Star this season. The principals, with one exception, are very good. They have two comedians who are new to burlesque, but they are comers. Jules Howard and Max Coleman. They are clever boys, who hold up the comedy part of the bill in first class shape.

The chorus, particularly the front line, is one of the best we have seen on the Mutual Circuit so far. A judge of good chorus girls would not hesitate to say that they are not twenty-five-dollar-a-week girls, the salary paid on this circuit. There are several in the front line that would make many on the Columbia Circuit girls step some, in work and looks, to keep up with them.

Howard and Coleman handle the comedy lines that were given them in a most capable manner. They are two funny fellows, and do excellent team work. In fact, they got more out of some of the bits than many well-seasoned burlesque comedians have. They work with lots of speed and the audience liked them.

Edward De Velde is doubling in characters and straight, and we do not think that we have seen a better man than he in this line at the Star in some time. He does an Indian Prince in the first scene, portraying the role very well, and using a fine make-up. His "tough" role in the next scene is another good part he gets over. As a "straight" he again shines. He is neat looking, a fine dresser, a clever talker and aggressive. He helps the comedians considerably.

A clean cut and natty appearing chap is Charlie Harris, the juvenile. Harris is used in several numbers and jumps in to help the lady principals at times to get their numbers over. He is a fine "hooper" and can sing. He also talks well.

The show has four good men principals. This, however, can not be said of the female principals, as there is only one who stands out, little Mina Bernard, a new soubrette. Miss Bernard, a little bunch of daintiness, who just bubbles over with youth and personality, was welcomed every time she appeared. She had a few numbers but should have more. In fact, we would have been satisfied if the producers had given her all the numbers almost. In dancing she shines, her footwork and grace is in keeping with her sweet little self. This is her first season. It won't be many years before we hear of this young lady being on Broadway. Unless we are greatly mistaken, she has a great future. Her few numbers she put over very sweetly.

Ruby Wallace is the prima donna. Miss Wallace rendered several numbers well and wore pretty dresses.

Ida Bernard is the other woman, and really the weak spot in the cast. Why should Miss Bernard be called upon the sing numbers? Her voice is husky and at times can not be heard above the chorus. Almost any of the girls in the chorus could have done better. If she has to be in the show, she should appear in the bits only.

The musical director of the show was not in the pit, so the house leader, Hughy Schubert, handled the show all alone, and carried the musical part of the programme through without a hitch.

There is a novel opening by Harris and sixteen dolls, which is followed by Harris and the chorus girls.

The "drinking" bit worked into a fine comedy scene, in which Howard and Coleman stood out.

Mina Bernard and two chorus girls, Bee Wilson and Marion O'Neil, pleased with a neat and graceful dancing specialty, which was well staged.

Miss Wallace did a singing specialty in one, in which Harris assisted at the finish.

The "Doctor Shop" scene was full of laughs, Coleman and De Velde getting much out of it. Mina Bernard, in her singing specialty, more than pleased.

Zita did a posing act of a dozen or more pictures.

Howard, in his specialty in one, had a lot of bright talk and got it over. He finished with a song. His act fit in fine and went over nicely.

The hotel scene offered plenty of comedy, and it was well worked up by the comedians and straight man.

The finale, a wedding number, was prettily staged, but with Mina Bernard as a partner for De Velde, the effect would have been better.

"Heads Up" is a good entertainment. It has good material for the Mutual Circuit and the numbers are out of the ordinary. Srs.

The current issue of the *American Farrier* carries a story entitled "Careers Proud and Successful Began on the Bowery." Among those mentioned are James H. Curtin, whose portrait illustrates the article; Maggie Cline, Joe Weber, Lew Fields, Harry Von Tilzer, Sam Bernard and Al. H. Woods.

CLOSING WITH "TOWN FOLLIES"

Ernie Mack and Bonnie Lloyd have given their notices to the management of the "Town Follies" company to close with that show in Newark. Mack will be placed with one of Peck & Kolbs' other shows, it is said. Norman Hanley, who was with "Town Scandals" last season and the season before, will join "Town Follies."

CARRIE REYNOLDS IN STOCK

Ike Weber booked Carrie Reynolds for musical stock at the Ackers Theatre, Halifax. Weber is to organize several musical stocks for the Ackers Circuit in Nova Scotia. These shows are to run fifty minutes and if they are a success it is expected that he will have companies in all the houses on that circuit.

WOODS WITH STONE AND PILLARD

Joe Woods is now managing the Stone and Pillard Show, taking up where Maurice Cain left off in Washington last week. Cain resigned as manager of the show in order to look after the Yorkville Theatre, which opens as a burlesque house on Monday.

NEW MUTUAL OFFICES

The new offices of the Mutual Circuit are ready and the office force will take possession this week. There is a suite of six offices, which are located on the same floor they are on at present, but in the front of the building.

LEON EVANS ILL

Leon Evans, manager of Miner's Empire Theatre, Newark, was confined to his home last week suffering from a severe attack of indigestion. Tom Miner handled the house during Evans' illness.

HAHN AND BRIGGS CLOSING

Dick Hahn and Pearl Briggs will close with "Hello Good Times" at Poughkeepsie Saturday night. George Weiss and Jean LeVeau will open with the show next Monday in Brooklyn.

THE WILSONS TO REMAIN

OMAHA, Neb., Jan. 8.—Bobby and Emma Wilson, who were to close with Sim Williams' "Radio Girls," have decided to remain with the show for the balance of the season.

POTAR'S BROTHER DIES

Harry Potar, brother of Jake Potar, owner of the "Kandy Kids," died on December 22 at the Jewish Hospital from complications. The deceased was a non-professional.

AHEAD OF 'BROADWAY BREVITIES'

Martin Wigert is now doing the advance work for Ed Daley's "Broadway Brevities." Daley engaged Wigert to work while the show is in the East.

SHOW CHANGES TITLE

"Heads Up" will call "Step Along" when it starts to repeat at the Gayety, Brooklyn, in two weeks.

RENT

ANY NEW SET IN STOCK AT MODERATE CHARGE—THEN DEDUCT FROM PURCHASE PRICE.

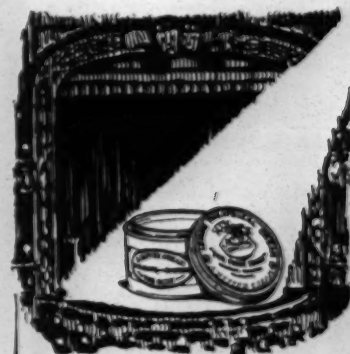
WE HAVE MANY ATTRACTIVE STAGE SETTINGS YOU MAY CHOOSE FROM

NOVELTY SCENIC STUDIOS

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In the Spotlight—

AND on the Street—you want your complexion pleasing, yet it's hard to keep your skin clear and clean when constantly using make-up. Wherever you're playing, begin tonight—do it the natural way.

Friedrichs
ORIGINAL

Lemon Cleansing Cream

In the Special Professional Package for Fussy Folks

A secret formula of richest Oil of Lemon and pure, natural cleansers. This better cream penetrates the pores easily and quickly, takes out grease and dirt, nourishes tissues and keeps your skin velvety soft. Try this "sure-fire hit" with stage folks.

If not sold where you are playing, pin a dollar bill to this coupon and mail now.

FRIEDRICH-FRIEDRICH

Dept. C-1 Philadelphia

I enclose \$1.00. Send me your "Fussy Folks" Package of Friedrichs Lemon Cleansing Cream—enough for a whole month's use.

Name.....

Theatre or Hotel.....

Town..... State.....

JACK GLUCKLE CLOSING

Jack Gluckle, musical director, will close with Rube Bernstein's "Broadway Flappers" this week at Hurtig and Seamons. Ben Bergman will be the musical director.

NEW INGENUE FOR 'TOWN FOLLIES'

Rose Bell was replaced as ingenue with "Town Follies" this week in Hoboken by Emily Nice. Miss Bell was with the show but two weeks.

CLOSE WITH "BUBBLE, BUBBLE"

Lee and Van Dyke, also Roscelli, closed with Billy K. Wells' "Bubble, Bubble," in Washington.

LEAVES UNIT SHOW

Florence Darley, prima donna, closed with the Shubert Unit show, "Stolen Sweets," in Philadelphia.

CLARA

HARRY

KEATING and ROSS

Presenting a Comedy Travesty

"THE YOUNGER GENERATION"

Written by BOBBY HEATH—Songs by HARRY ROSS—Wardrobe by LESTER, Chicago—Direction ARTHUR HOROWITZ.
BOOKED SOLID.

B. F. KEITH BOOKING EXCHANGE

Week of January 22, 1923

NEW YORK CITY

Palace—Herbert Clifton—Ruth Royce—Edna Aug—The Runaways—When Love Is Young—Vincent Lopez & Orchestra.
Alhambra—Dooley & Morton—Hawthorne & Cook—Lonesome Manor—Wilton Sisters.

Royal—Gordon Arica—The Son Dodger—Mrs. Rudolph Valentino—Barclay & Chain—Jas. Thornton—Deacon & Mack—Sybil Vane.

Riverside—Four Phillips—Margaret Hassler—Travers & Douglas—Four Camerons—Lewis & Dolly.

51st Street—Chief Coughlin—Basil Bek—Miller & Bradford—Moss & Frye—Victoria & Dupree.

Colonial—Cammilla's Birds—Leipsig—Robt. Kelly & Co.—Wells, Virginia & West—Linton's Colonial Polities—The Caninos—Harrison & Dakin Co.—Ernest Ball—Three Melvin Bros.—Ted & Betty Healy.

Jefferson (First Half)—Willie Solar—Jack Wilson & Co.—Gordon & Ford. (Second Half)—Libonati—California Ramblers.

Franklin (First Half)—Mammaux & Rule—The Little Cottage—Moore & Freed. (Second Half)—Combe & Nevins.

Broadway—Geo. LeMaire & Co.—Harry Stoddard & Band.

Regent (First Half)—Libonati—Dolly of the Follies. (Second Half)—Will Mahoney.

Coliseum (First Half)—Vera Gordon. (Second Half)—Franklin Ardell & Co.—Toney & Norman—Mosconi Bros.

Fordham (First Half)—Geo. LeMaire & Co.—Will Mahoney. (Second Half)—The Little Cottage—May Wirth & Co.

Hamilton (First Half)—Armant Trio—Toney & Norman. (Second Half)—Geo. LeMaire & Co.—Kane & Herman.

Proctor's 23rd Street (First Half)—The Rios—Paramount Four—Johnnie Burns—Anderson & Graves—Frank Van Hoven—Virginia Serenaders. (Second Half)—John Hegey & Co.

Proctor's 125th Street (First Half)—Margie Coate—Sherron Stevens & Co.—McGrath & Deeds—Cy Compton & Co. (Second Half)—Arthur Huston & Co.—Moore & Goodwin—Marie Russell & Sambo—Anderson & Graves—Cecilia Weston & Co.

BROOKLYN, N. Y.

Orpheum—Gus. Fowler—Walsh & Ellis—Dolly Sisters—Bryant & Stewart—Richard Kean—Joe Roberts.

Bushwick—Cabaret Trio—Leavitt & Lockwood—Harry J. Conley & Co.—Johnny Burke—Jos. E. Howard's Revue.

Flatbush—The Vivians—Mary Haynes & Co.

Rivers (First Half)—Follis & Le Roy—Donovan & Lee—Aunt Jennima & Band. (Second Half)—Arnaud Trio—Dolly of the Follies—Gordon & Ford.

Far Rockaway (Second Half)—Moore & Freed—Donovan & Lee—Maurice Diamond—Cooper & Ricardo—Aunt Jennima & Band.

BALTIMORE, MD.

Maryland—Shaw & Lee—Canova—Mme. Litzell—Al Herman—Rae E. Ball & Bro.

BOSTON, MASS.

Keith's—Rupert Inglese—Rockwell & Fox—Clark & Bergman—Yvette Rugel—Bob Anderson & Pony—B. C. Hilliam—Billy Sharp's Revue—Kellam & O'Dare—Beeg & Quepee.

BUFFALO, N. Y.

Shea's—Echo & Kyo—Rhodes & Watson—The Show Off—McLaughlin & Evans—Belle Baker—Sheldon, Balahtyne & Heft—Zuhn & Dreis.

CINCINNATI, OHIO

Keith's—La Toy's Models—Madam Hermann—Lydell & Macey—Dave Roth—Oliver & Opp—Crawford & Broderick.

CLEVELAND, OHIO

Palace—Mac Sovereign—Powers & Wallace—Fallenberg's Circus—Duncan Sisters—Van & Schenck.

105th Street—Osborne Trio—Roxey La Rocca—Carter & Cornish—Redmond & Wells—Healy & Cross.

COLUMBUS, OHIO

Keith's—Wm. Ebbs & Co.—Hymack—Three Whirlwinds—Harry Johnson & Co.—Jeanette & Harry Shields—Al & Fannie Stedman.

DETROIT, MICH.

Temple—The Ruettiers—Bender & Armstrong—Moody & Duncan—Hotel Statler—Orchestra—Meyers & Hamford—Lorraine & Minto & Co.—Joe Cook—Aledandras & Smith.

ELIZABETH, N. J.

Proctor's (First Half)—Phondell Four—Elinore & Love—Moore & Goodwin. (Second Half)—The Rios—Margie Coate—Sampson & Douglas—Frank Van Hoven.

ERIE, PA.

Colonial—Homer Romaine—Brown & Whittaker—The Brants—Fenton & Fields—Janet of France.

GRAND RAPIDS, MICH.

Empress—Four Aces—Lang & Blakely—Beaumont Sisters—Florence Brady—Toto.

HAMILTON, ONT.

Crafts & Healy—The Show Off—Santos & Hayes—Valentine & Bell—Gautier's Bricklayers.

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For Recognized Performers Only

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"IF IT ISN'T RIGHT I MAKE IT RIGHT"

VAUDEVILLE BILLS
For Next Week

INDIANAPOLIS, IND.

Keith's—Harry Moore—The Hartwells—Billy Arlington & Co.—The Weak Spot—Burns & Lynn.

LOWELL, MASS.

Keith's—Briscoe & Raue—Lew Hawkins—Frank Work & Co.—Rose Revue—Young & Wheeler—Charles Keating—Lee & Cranston.

MONTREAL, CAN.

(Jan. 21)—Berk & Saun—Saxon & Farrell—Aeroplane Girls—Bob Albright—Pinto & Boyle—Hoier & Ayloff.

Princois—Blanche Sherwood & Bro.—Williams & Taylor—Bert Levy—Aileen Stanley—Joe Laurie—Eva Shirley & Band—Olson & Johnson.

PHILADELPHIA, PA.

Keith's—Thos. E. Shea—The Saytons—Rooney & Bent Revue—Ellmore & Williams—Boreo—Davis & Pelle.

PITTSBURG, PA.

Davis—Potter & Gamble—Eight Blue Demons—Wellington, Cross & Co.—Jos. K. Watson—Maker & Redford.

PORTLAND, ME.

Keith's—Holmes & LaVere—Pauli & Goss—Fifer Bros. & Sister—Freda & Anthony—Walmley & Keating—The Duttons.

PROVIDENCE, R. I.

E. F. Albee—China Blue Plate—Trixie Friganza—Ten Eyck & Wiley—Demarest & Collette—Mollie Fuller & Co.—Vaughn Coxfort—Weber & Ridnor.

ROCHESTER, N. Y.

Keith's—Bert & Partner—Cabill & Romaine—Marion Murray—Rose Aronwitz—Ray & Emma Dean—Mitty & Tillo—Lillian Shaw—The Sterlings.

SYRACUSE, N. Y.

Keith's—Maxine & Bobby—Mason & Shaw—Cervene Troupe—Seed & Austin—Right or Wrong—Ring Tangle.

TOLEDO, OHIO

Keith's—Bronson & Edwards—Valerie Bergere—Hall, Ermine & Brice—Tom Patricia & Harriet Townes—Barrett & Cunneen.

TORONTO, ONT.

Shea's—Kovacs & Goldner—Smith & Barker—Harry Kahne—Al Shayne—Kerr & Weston—Van & Corbett—Four Yllersons.

WASHINGTON, D. C.

Keith's—Gus. Edward's Revue—Venita Gould—Willie Schenck—Paul Decker & Co.—Jim McWilliams—Martley & Patterson—Pierce & Ryan—Doyal's Dogs.

WHITE PLAINS, N. Y.

Lynn (First Half)—Driftwood—California Ramblers. (Second Half)—Julia Arthur—Willie Solar—Margo Waldron.

ORPHEUM CIRCUIT

Week of January 21, 1923

CHICAGO, ILL.

State Lake—Sheila Terry—Belle Montrose—Walters & Walters—Meehan & Newman—Carl Emmy's Pets.

Palace—Herbert & Dare—Emily Len—Babcock & Dolly—Autumn Trio.

DENVER, COLO.

Orpheum—Flirtation—Letter Writer—Eric Zardo—Burke & Durkin—Bernard & Garry—De Witt, Burns & Torrence—Florenia.

DES MOINES, IA.

Orpheum—Galletti & Kokin—Coogan & Casey—Bailey & Cowan—Glenn & Jenkins—Morton & Glass—Billy Glasen—Rose Ellis & Rose.

KANSAS CITY, MO.

Orpheum—McRae & Clegg—Clara Howard—Grace Huff—Little Billy—Williams & Wolfus—Royal Gascolnes—Houdini.

LINCOLN, NEB.

Orpheum—C. & F. Usher—Dr. Thompson—Les Gellis—Alma Neilson—Pearson, Newport & P.—Juggleland—Dooley & Sales.

LOS ANGELES, CAL.

Orpheum—Lou Tellegen—Bert Fitzgibbon—Walter C. Kelly—Tusciano Bros.—Profiteering—Alan Shaw.

Hill Street—Perrone & Oliver—Signor Frisco—Mallia Bart—Elly—Frank Ward.

MEMPHIS, TENN.

Orpheum—Morgan Dancers—Al. K. Hall—Sully & Houghton—Jessie Reed—Fred Hughes—Novelty Clintons.

MILWAUKEE, WIS.

Palace—"Flashes"—"Marry Me"—Anderson & Burt—Great Leon—York & King—Smith & Strong—Fisher & Gilmore.

MINNEAPOLIS, MINN.

Hennepin—Aerial Valentines—Edwin George—Julian Eltinge—Carlisle & Lamal—Hackett & Delmar—Weaver & Weaver—Gordon & Day.

NEW ORLEANS, LA.

Orpheum—Edith Talliaferro—De Marco & Sheik Band—Claudia Coleman—Nagyfya—Koroli Bros.

OAKLAND, CAL.

Orpheum—Spencer & Williams—Langford & Frederick—Miller Sisters—Herberts—Visser & Co.—Corinne Tilton.

OMAHA, NEB.

Orpheum—Andrieff Trio—McDevitt K. & Q.—Bill Robinson—H. & A. Seymour—Henry Santrey & Band—D. D. H.—Rath Bros.

PORTLAND, ME.

Orpheum—"Stars of Yesterday"—Hurst & Vogt—Ethel Parker—Jack La Vier—Marc McDermott—Berzac's Circus—Valand Gamble.

SACRAMENTO AND FRESNO

Orpheum—Eddie Leonard—Quixy Four—Wilfred Clark—Jack Hanley—Eddie Miller—El Rey Sisters—Hall & Russell.

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ST. LOUIS, MO.

Orpheum—Ben Bernie & Band—Rae Samuels—Senator Ford—Jessie Busley—Swarts & Clifford—Chandon Trio—J. & N. Oims.

ST. PAUL, MINN.

Orpheum—Larimer & Hudson—Foley & Leture—Max & Moritz—Hyams & McIntyre—Jack Benny—Adolphus—Whitefield & Ireland.

SALT LAKE CITY, UTAH

Orpheum—McKay & Ardine—Parlor Bedroom & Bath—Neal Abel—Juggling Nelsons—Conlin & Glass—Les Kellers.

SAN FRANCISCO, CAL.

Orpheum—Circumstantial Evidence—O'Donnell & Blair—Stan Stanley—Babb Carroll & Syrell—Adelaide Bell—Hughes & De Brow—Flying Henrys.

Golden Gate—Wayne & Warren—Pietro—J. B. Hymer—Roacoe Ails.

SEATTLE, WASH.

Orpheum—Doree's Operagale—Harry Holman—Zelaya—Bobby Henshaw—Zelda Bros.—Perez & Marguerite.

SIOUX CITY, IA.

Orpheum—Leo Beers—Vincent O'Donnell—Bronson & Baldwin—V. & E. Stanton—Meehan's Dogs—Evelyn Phillips—Rogers & Allan.

VANCOUVER, B. C.

Orpheum—Harry Langdon—Seattle Har. Kings—Milt Collins—Fries & Wilson—Lucas & Inez—Farnell & Florence.

WINNIPEG, MAN.

Orpheum—Wm. Faversham—Jack Osterman—Davis & Darnell—Love Sisters—Crystal Bennett—Johnson & Baker.

PANTAGES CIRCUIT

Week of January 22, 1923

ST. PAUL, MINN.

Keith's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

WINNIPEG, MAN.

Little Cinderella—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Bell—Morrissey & Young.

REGINA AND SASKATOON

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

TRAVEL

The Lavellas—Three Is a Crowd—Ford & Trilly—Stephen & Hollister—Vardon & Perry—Belle-claire Bros.

SPOKANE, WASH.

San Diego Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

SEATTLE, WASH.

The Lunars—Valletta Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & DeVoe—Major Rhodes.

VANCOUVER, B. C.

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Palet.

TACOMA, WASH.

Rinaldo Bros.—L. Burkhardt Co.—Pierce & Goff—Ketner & Kenney—Thalero.

PORTLAND, OREGON

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

TRAVEL

The Gladstons—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

SAN FRANCISCO, CAL.

Nelson's Catland—Jan Rubini—Western & Ellne—Bits & Pieces—Dave Thursby.

OAKLAND, CAL.

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheryenne Days.

LOS ANGELES, CAL.

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

SAN DIEGO, CAL.

Leach Wallin Trio—Kaufman & Lillian—Chernynoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

LONG BEACH, CAL.

Alexander Bros. & Evelyn—Ridiculous Ricco—Maude Earle—Fashion Plate Mins.—Britt Wood—Blake's Mules.

SALT LAKE CITY, UTAH

Weldonns—Buddy Walker—Chisholm & Breen—Bronson & Renee—Great Blackstone.

OGDEN, UTAH

Lillian's Dogs—Tallman Revue—Great Maurice—Bensee & Balrd—Little Pippifax—Charbot & Tortini.

DENVER, COLO.

Three Avallos—Hanson & Burton Sisters—LeGrohs—DeMichelle Bros.—Four Ortons—Farrell & Hatch.

F. F. PROCTOR

Week of January 15, 1923

NEW YORK CITY

Fifth Ave. (Last Half)—Moran & Mack—Franklyn Ardell Co.—Elsie White—Barton's Revue—Gilbert Wells—Maggie Clifton Co.

125th St. (Last Half)—Pot Pourri Revue—Cooper & Ricardo—Nelson & Barry Boys—Jay & D. Hendra Co.—Smith & Nash—Geo. Lemaire Co.

58th St. (Last Half)—Stella Maybaw—Phil Cook—Janis & Chaplow—Edwards & Benaley—Barnum Was Right—Royal Revue—Chrisse & Wells.

23rd St. (Last Half)—Smith & Nash—Hallen & Day—Grace Burke Co.—Grace Twins—Basil & Allen—7 Glasgow Maids.

ALBANY, N. Y.

(Last Half)—Tommy Allen—Mason & Gwynne—Bob Anderson & Pony—Juliette Dika—Tim & O'Meara.

MT. VERNON, N. Y.

(Last Half)—Pressler & Klais—Fred Bower's Revue—Libonati—Mrs. Valentine Co.—Bryant & Stewart.

NEWARK, N. J.

J. & B. Healy—Travers & Douglas—McGrath & Deeds—McCarton Sisters—Jas. Carr & Band—Lopez Band—Harry Rose—Mabel McCane.

SCHENECTADY, N. Y.

(Last Half)—Alex Sparks Co.—4 Ushers—Williams & King—Anderson & Yvel—Dooley & Storey—15 Regent Band.

TROY, N. Y.

(Last Half)—Vacca—Boyd & King—Franklyn Farnum Co.—Pinto & Boyle—Ruloft, Elton Co.

YONKERS, N. Y.

(Last Half)—Harry Kahne—Walsh & Ellis—May Wirth & Family—Ruby Koso—Inman & Wakefield.

POLI CIRCUIT

Week of January 22, 1923

BRIDGEPORT, CONN.

Palace (Last Half)—Seven O'Hearns—Furman & Evans—Blessner & Irwin—Sheldon, Hallantine & Heft—Sonny Thompson & Co.

HARTFORD, CONN.

Capitol (Last Half)—The Rios—Rogers Donnelly—Weber & Ridnor—Romo & Gaut—Here, There & Everywhere.

Palace (Last Half)—Gardner & Aubrey—Malinda & Dade—Knapp & Cornell—Nash & O'Donnell—Baxley & Porter—Higgins & Bates.

SCRANTON, PA.

Poli's (Last Half)—Sylvia Bruin Co.—Clifford & O'Connor—Sampael & Leonard—Johnson & Hayes—6 Nosses.

SPRINGFIELD, MASS.

Palace (Last Half)—Mulroy, McNeese & Ridge—Brent Hayes—Mignonette Kokin Co.—Kenny & Hollis—Slatko's Revue.

WATERBURY, CONN.

Palace (Last Half)—3 Marshons—Otto Bros.—Low Seymour Co.

WILKES BARRE, PA.

Poli's (Last Half)—Mela & Bruin—Orren & Drew—Lanloy's Serenaders—Bob Hall—Laura Bennett Co.

WORCESTER, MASS.

Poli's (Last Half)—Amoros & Obey—Anna Mae Co.—Arthur Sullivan—Holland & Oden.

MARCUS LOEW CIRCUIT

Week of January 22, 1923

NEW YORK CITY

American (First Half)—Wilton & Lelo—Murphy & Bradley—Brooks & Grace—Willie Smith—Frank Stafford & Co.—Green & Myra—Julia King & Co.—Lazar & Dale. (Second Half)—Mason Bros.—Hart & Rubin—Long & Long—Jarow—Arthur Alexander & Co.—Manuel Romaine Trio.

Avenue B (First Half)—Reo & Helmar—Jimmy Savo & Co.—Grazer & Lawlor. (Second Half)—The Pearsons—Wilson & Jerome—Sheffel's Revue.

AFSON'S SHOES

National (First Half)—Weiss Troupe—Lowe & Stella—McCoy & Walton—Jewel, Faulkner & Co. (Second Half)—LaFrance Bros.—Armstrong & Tyson—Nevins & Gordon—Grace Cameron & Co.—Johnny Elliott & Girls.

Delancey St. (First Half)—Maud Ellett & Co.—Dorothy Wahl—Nevine & Gordon—Harrison Moss—Creole Cocktail. (Second Half)—Bohn & Bohn—Adele Oswald—Willie Smith—Mabel Blondell Revue.

Lincoln Sq. (First Half)—LaFrance Bros.—Bennington & Scott—Grace Cameron & Co.—Follies. (Second Half)—Hori Trio—George Rosener—Follies.

Boulevard (First Half)—Bellis Duo—Manuel Romaine Trio—Hodge & Lowell—George Rosener—Galletti's Monks. (Second Half)—Dan Downing & Buddy—Columbia & Victor—Keating & Ross—Weiss Troupe.

Orpheum (First Half)—Aronty Bros.—Adele Oswald—Gordon & Healy—Milo—Arthur Alexander & Co. (Second Half)—Bennington & Scott—Evelyn Cunningham—Brooks & Grace—Jimmy Sava & Co.—Royal Pekin Troupe.

Greely Sq. (First Half)—Ling & Long—Armstrong & Tyson—Royal Midgits. (Second Half)—Lew Hoffman & Jessie—DeVine & Williams—Royal Midgits.

Victoria (First Half)—Merian's Dogs—Mardo & Rome—Columbia & Victor—Jarrow—The Old Timers. (Second Half)—Galletti's Monks—Reeder & Armstrong—Julia Ring & Co.—Milo—Dance Evolutions.

State (First Half)—"Manicure Shop"—Morris & Campbell. (Second Half)—Bellis Duo—Morris & Campbell—Bits of Dance Hits.

BROOKLYN, N. Y.

Palace (First Half)—Davis & Rich—Royal Pekin Troupe. (Second Half)—Barto & Melvin—Gordon, Girle & Gordon—McCoy & Walton—Four Queens & A Joker.

Warwick (First Half)—Barto & Melvin—Thos. Potter Dunn—Baraban & Grohs. (Second Half)—Lowe & Stella—Davis & Rich—Merian's Dogs.

Metropolitan (First Half)—Lew Hoffman & Jessie—Reeder & Armstrong—Bard, Mayo & Renn—Roeder & Gold—Bits of Dance Hits. (Second Half)—Reo & Helmar—Rempel & Clayton—Jean Granes—Creole Cocktail.

Fulton (First Half)—Bohn & Bohn—Chas. Gibbs—DeVine & Williams—Follies. (Second Half)—Maud Ellett & Co.—Gordon & Healy—Clark & O'Neill—Follies.

Gates (First Half)—Maxon Bros.—Evelyn Cunningham—Rempel & Clayton—Keating & Ross—Billy LeVan & Co. (Second Half)—Olga & Nicholas—Dorothy Wahl—Bard, Mayo & Renn—Harrison Moss—The Old Timers.

Astoria (First Half)—Hori Trio—Pete Curley Trio—Mabel Blondell Revue—Jean Granes—Olga & Nicholas. (Second Half)—Aronty Bros.—Green & Myra—Holden & Herron—Cave Man Love—Lazar & Dale—Jewel Faulkner & Co.

BALTIMORE, MD.

Hippodrome—Nestor & Vincent—Herman Berrens—Dobbs, Clark & Dare—Marston & Manley—Snapshots.

BOSTON, MASS.

Orpheum—Pickard's Seals—Julia Curtis—Eddie & Edith Adair—Lew Wilson—Sparks of Broadway.

BUFFALO, N. Y.

State—Frear, Baggott & Frear—Connors & Boyne—Wm. A. Weston & Co.—Olive Bayes—Strickland's Entertainers.

HOBOKEN, N. J.

Loew's (First Half)—Irene Meyers—Leo Greenwood—Four Queens & A Joker. (Second Half)—Irving Edwards—Arthur DeVoy & Co.—Mardo & Rome—Grazer & Lawlor.

LONDON, CAN.

Loew's (First Half)—Four Nightons—Dolly Dimples—Casey & Warren. (Second Half)—Dally Bros.—Rainbow & Mohawk—Grant—Gardner.

MONTREAL, CAN.

Loew's—Perez & LaFlor—Wm. Dick—Stateroom 19—Klass & Brilliant—Wyatt's Lads & Lassies.

NEWARK, N. J.

Loew's—Mankin & Mason & Bailey—Helm & Lockwood Sisters—Fox & Britt—Follies.

OTTAWA, ONT.

State—"You'd Be Surprised."

PROVIDENCE, R. I.

Emery (First Half)—Bicknell—Barrett & Dean—Dolly Morrissey—Chas. & Sadie McDonald—Benny Harrison & Co.—Jack Powell Sextette. (Second Half)—Foley & Sparta—Stanley & O'Brien—Chas. Gibbs—Overholt & Young—Jack Powell Sextette.

SPRINGFIELD, MASS.

Broadway (First Half)—Foley & Sparta. (Second Half)—Bicknell—Benny Harrison.

TORONTO, ONT.

Yonge St.—LaToy Bros.—Berdie Kraemer—Alice & Dorothy Morley—Romance of Rhythm Orchestra.

WASHINGTON, D. C.

Loew's—Hubert Dyer & Co.—Bentley, Banks & Gay—Kimberley & Page—Hughes & Pam—La Sova, Gilmore & Co.

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OPEN EVENINGS



CHICAGO KEITH OFFICE

Week of January 21, 1923

CINCINNATI, OHIO

Palace—Briscoe & Austin—Grant & Wallace—Van & C. Avery—Edith Clifford—Carl Rosini Co.—Maxon & Brown—Rubeville Four.

CLEVELAND, OHIO

Hippodrome—Skelly Helt Revue—Harvey, Haney & Grace—Dave Quixano Co.—Fraser & Bunce.

DAYTON, OHIO

Keith's (First Half)—P. & W. La Varre—Margaret Morell—Will J. Ward Co.—Morton & Jewell. (Second Half)—Arthur Lloyd—Melville & Rule.

DETROIT, MICH.

La Salle Garden (First Half)—Koban Japs—Burns & Francis—Inez Hanley—Broadway to Bowery. (Second Half)—Will J. Ward Co.—Bernivici Bros.

EVANSVILLE, IND.

Victory (First Half)—Selbini & Grovini—Carney & Rose—Chapman's Highlanders. (Second Half)—Camille Trio—Valentine Vox—Ned Norworth.

FLINT, MICH.

Palace (Second Half)—Julie Edwards Co.—Golden Bird—Chas. Wilson—Along Broadway.

FORT WAYNE, IND.

Palace (First Half)—Burns & Loraine—Alden Revue—Jimmie Dunn. (Second Half)—O'Neill Sisters & B. J. C. Lewis Co.—Monti & Lepi—Romanos Sisters.

INDIANAPOLIS, IND.

Palace—Downey & Claridge—Brown & Lavelle—Lloyd & Goode—Grew Pates Co.—Anatol Friedland Co.—Jas. H. Cullen—Kane, Morey & Moore.

KALAMAZOO, MICH.

Regent (First Half)—La Hoen & Dupreese—Thelma—Farrell Taylor—Three—Chas. Wilson—Three Romanos. (Second Half)—Seymour & Jeanette—Walter Percival Co.—Louis London—Corradina's Animals.

KOKOMO, IND.

Strand (First Half)—Caita Bros.—Awkward Age—Chas. Olcott Co.—Willie Bros. (Second Half)—Carlos & Du Fries—Kerr & Ensign—Bobby Jackson Co.—Barry & Layton.

LANSING, MICH.

Regent (First Half)—Louis London—Seymour & Jeanette—Walter Percival Co.—Tyler & Crolus—Corradina's Animals. (Second Half)—Koban Japs—C. Gerard Co.—Morgan Wooley Co.—Lillian Gonne—Roy La Pearl.

LEXINGTON, KY.

Ben All (First Half)—Frances Ross & D.—Arthur Lloyd—"Let's Go"—Melville & Rule—Revue Resplendant. (Second Half)—P. & W. La Varre—Leipsig—Margaret & Morell—Gladys Delmar Co.

LIMA, OHIO

Faurot O. H. (First Half)—Gladys Delmar Co.—Leipsig—Mack & Velmor—Jewells Mannikins. (Second Half)—Caita Bros.—Alden Revue—Burns & Francis—Morton Jewell Co.—Three Voices.

MIDDLETOWN, OHIO

Gordon (First Half)—Dougal & Symons—Bernivici Bros. (Second Half)—Burns & Loraine—Larry Comer—Novelty Larkins—"Let's Go."

PADUCAH, KY.

Orpheum (Second Half)—Sinclair & Gray—Bob Murphy—Werner Amoros Trio—Chapman Revue.

RICHMOND, IND.

Murray (First Half)—Sealo—O'Neill Sisters & B. Barry & Layton. (Second Half)—Melnette Duo—J. & W. Hennings—Billy Beard—Natalie Harrison.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Julie Edwards Co.—Lillian Gonne—Golden Bird—Roy La Pearl.

TERRE HAUTE, IND.

Liberty (First Half)—Hanaka Japs—Kerr & Ensign—Toni Gray Co.—Natalie Harrison Co. (Second Half)—Carney & Rose—Porter J. White Co.

WESTERN VAUDEVILLE

Week of January 21, 1923

CHICAGO, ILL.

Kedzie (First Half)—Three Ambler Bros.—Jason & Harrigan—Moore & Fields—Stranded—The Girl in the Moon. (Second Half)—Conrad, Semon & Co.—Hickman Bros.

Majestic—Hardy Bros.—Mabel Harper & Co.—Sullivan & Meyers—Marsh & Williams—Geo. Lovett & Co.—Moore & Kendall—Catherine Sinclair.

Lincoln (First Half)—Villani & Villani—Frawley & Louise—Don Lanning. (Second Half)—Rose O'Hara.

American (First Half)—Evelyn & Maybelle. (Second Half)—Don Lanning.

ABERDEEN, S. D.

Orpheum—Francis & Scott—Walker & West—Moore & Shy.

BLOOMINGTON, ILL.

Majestic (First Half)—Royal Sidneys—Johnny Keane—U. S. Jazz Band. (Second Half)—Moore & Fields.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Favorites of the Past—Leo Beers. (Second Half)—Ray & Edna Tracy—Frank & Ethel Halls—Creedon & Davis—Carnival of Venice.

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CENTRALIA, ILL.

Grand—Otto & Hammer—Mack & Velmor—Sealo.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Chadwick & Taylor—Eddie Hill—Dallas Walker—Doree's Celebrities—Revan & Flint—Bravo, Michelin & Trujillo.

DAVENPORT, IOWA

Columbia (Second Half)—Humberto Bros.—Johnny's New Car—Leo Haley—Favorites of the Past—Alexandria—Henry Margo & Co.

DUBUQUE, IOWA

Majestic—Humberto Bros.—Leo Haley—Creedon & Davis—Wm. Armstrong & Co.—Evelyn Phillips & Co.

ELGIN, ILL.

Rialto (First Half)—Carnival of Venice. (Second Half)—Willie Bros.

FARGO, N. D.

Grand (First Half)—Francis & Scott—Walker & West—Moore & Shy. (Second Half)—Davie Finnie—Dougal & Leary—Kodah.

FORT RILEY, KAN.

War Dept.—Lloyd Nevada & Co.—Cortez Sisters—Anderson & Glines—Gibson Sisters & Graw.

GALESBURG, ILL.

Orpheum (First Half)—Twins—Senator Murphy. (Second Half)—The Volunteers—Birds of Paradise.

GRAND ISLAND, NEB.

Majestic (First Half)—Smith & McGarry—Paul Howard—Around the Map. (Second Half)—Ada Weber—Christie & Bennett.

GREEN BAY, WIS.

Orpheum—Irene Trevett—Hayes & Lloyd—Ja Da Trio.

JOLIET, ILL.

Orpheum (First Half)—Hill & Quinell—Alexandria. (Second Half)—Bird Cabaret—Will & Mary Rogers—Bartram & Saxton.

JOPLIN, MO.

Electric (First Half)—Nippon Duo—Marcus & Lee. (Second Half)—Stanley, Doyle & Reno—Fagg & White.

KANSAS CITY, MO.

Globe (First Half)—Joe Melvin—Nad & Edwards—Harry & Kitty Sutton—Walters & Gould—Wyoming Four. (Second Half)—Musical Hunters—Bernard & Erna—Octavia Handsworth & Co.—Daley & Burch—Kimiwa Japs. Main Street—Reddington & Grant—Glanville & Sanders—Hon. Andy Gump—The Storm.

KANSAS CITY, KAN.

Electric (First Half)—Steve Gerber—Billie Gerber Revue. (Second Half)—Smith & McGarry—Flying Nelsons.

LA CROSSE, WIS.

Riviera—Dave Winnie—Dougal & Leary—Kodah.

LEAVENWORTH, KAN.

Orpheum—Musical Hunters—Bernard & Erna—Octavia Handsworth & Co.—Grace Doro—Kimiwa Japs.

LINCOLN, NEB.

Liberty (First Half)—McDonald Trio—Moore & Arnold—Christie & Bennett—Three Eber Girls. (Second Half)—Babe & Tommy Payne—Grindell & Esther—Shannon & Gordon.

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DON'T PUT THE THORN UPON ITS CROWN,
TWO WRONGS DON'T MAKE A RIGHT WE ALL AGREE,
THE WHOLE WORLD NEEDS A LITTLE SYMPATHY,
THAT'S NOT THE LESSON THAT THE WAR HAS TAUGHT,
THAT'S NOT THE THING FOR WHICH OUR BROTHERS FOUGHT,
THERE ARE HEARTS ACROSS THE OCEAN, AND THEY'RE CRYING WITH EMOTION,
DON'T KICK A NATION WHEN IT'S DOWN.**

FRED FISHER, INC.
224 West 46th St., New York

BIG DANCE HALL FOR NEWARK

Ray Miller has just signed papers which call for his going into partnership with Arthur Klein in a new dance hall which they will open in Newark, to be known as the Paradise. The decorations of the new hall, which will open about February 15, are to cost in the neighborhood of \$55,000, the hall being modeled to some extent after the now famous Trianon of Chicago. In the management of the Paradise the latest ideas in dance halls will be incorporated and several innovations, looked upon as sure patronage builders, are under consideration. The music will be furnished by Ray Miller's Original Orchestra. The location of the new hall is at Broad and Hill streets, one of the finest spots in the city of Newark. The Newark Chamber of Commerce and the Newark Rotary Club will be present as Miller's guests at the opening.

Several side angles are being used that will help make the Paradise a success. The Columbia Phonograph Company will feature Miller's orchestra prominently in their Newark advertising for one, and Arthur Klein, because of his theatrical affiliations, will be in a position to let the hall have the best of theatrical talent for their special entertainment nights. It is also probable that Miller and his orchestra will appear at Sunday night concerts in local theatres.

BURT WRITING SONGS

Al Burt, director of the orchestra at the Bluebird, has just written a new fox-trot ballad, "It's All Your Fault," with lyrics by Sam Koslow, which is slated for early release by one of the big publishing companies. Burt is working on another number which he expects to be ready to place shortly.

The orchestra is gaining more friends daily. Burt started in Philadelphia, where he achieved a good deal of prominence as a dance leader, but was little known in New York. He came to this city with his organization, entered the vaudeville field for a while, rebuilt his band along its present lines and has now earned for himself a fine reputation. The band has received several offers for Summer work which they are considering, but from present indications it looks as if Burt will spend the Summer in Atlantic City.

GOODMAN FOR WINTER GARDEN

Alfred Goodman, Shubert musical director, will conduct the fifty-piece orchestra at the Winter Garden when the house re-opens shortly with the new show, "The Dancing Girl."

The orchestra will be about two and a half times as large as the average one that played for shows at the Winter Garden in the past, and was specially organized by Mr. Goodman, to conform to the prevailing style of symphonic jazz combinations.

OFFERS FOR SIRENS

The Sirens of Scranton, the orchestra under the direction of William Lustig that created quite a sensation when they appeared at the N. V. A. some months ago, and that has since been playing at the Dancing Carnival, have received several fine offers for work during the summer, when their engagement at the St. Nicholas Rink ends. The Sirens are making a good many friends in the city and have made several test records lately.

ORCHESTRA NEWS**BROOKLYN LEADER SUES WHITEMAN**

Paul Whiteman, Inc., was last week made defendant in an action brought by Walter Mulford, an orchestra leader of Brooklyn, for alleged breach of contract, Mulford seeking to recover \$1,000 which he claims was the amount of his damage. Mulford bases his claim on the fact that early last year the Whiteman offices agreed to furnish orchestrations to dance leaders. Several of the orchestrations were printed and Mulford agreed to take them as printed. He deposited \$5 with Ernest Cutting of the Whiteman offices and alleges that they agreed to furnish him with an orchestration. Before the date of delivery Whiteman was informed that Mulford had caused a sign to be constructed in front of Arcadia Hall, Brooklyn, where Mulford was soon to play, announcing that Mulford would play there on a certain date, using Paul Whiteman arrangements. Whiteman claims that his name was the most prominent thing on the sign and was used to attract business.

Because of this and other reasons the Whiteman office determined to suspend publication and sale of these arrangements and notified Mulford accordingly, returning him the \$5 deposit. It is as a consequence of this non-delivery that Mulford has brought suit.

RAMBLERS IN VAUDEVILLE

The California Ramblers, the orchestra under the direction of Arthur Hand that recently returned from Montreal to enter Keith vaudeville, and to open at the Sideshow a week ago Saturday, playing the first night of a three months' contract, were forced to forego playing the latter engagement owing to the fact that the Sideshow was destroyed by fire the Sunday morning following the opening of the band. They will continue in vaudeville around New York for a while with a cabaret to follow later.

Arthur Hand and W. T. Kirkeby, who are partners in the California Ramblers, have booked Harold Stern and his orchestra in the Casino at Palm Beach, Fla., at which place Stern opened with his ten-piece combination shortly after Christmas.

The Golden Gate Orchestra, under the management of Kirkeby and Hand, is playing at the Supper Club at the Hotel Astor on Saturday nights. This is a seven man organization.

SPECHT BANDS IN MONTREAL

Two Paul Specht orchestral units are now playing at the Mt. Royal Hotel, Montreal. They are "Leo Eurody and His Famous Orchestra," who are furnishing the concert music, and "Oxley's Society Entertainers" of Roanoke, Va., who are supplying the dance rhythms. Specht has also booked another orchestra in England and the new combination will leave shortly.

ASH TO INVADE VAUDEVILLE

SAN FRANCISCO, Jan. 8.—Paul Ash, musical director at the Granada Theatre, is organizing two bands for vaudeville tours. Ash will continue at the Granada, and the bands will be under the direction of himself and bear his name as well. Booking for the two outfits has been assured.

MARTUCCI IN MONTREAL

Simone Martucci and his orchestra, in the middle of their third successful season in Montreal, are busier than they have ever been before. This is a seven-piece combination of unusual excellence and they brought up to Canada, from the states, the newest ideas in lighting effects and staging of numbers. After playing at Venetian Gardens for several weeks after their return they were made an offer to appear at the Allen Theatre, which they accepted and where they made a tremendous success. At present the orchestra is appearing two nights a week at the Allen Theatre, Montreal; one night each at the Allen, Westmount, Mount Royal and Dominion Theatres, Montreal, and besides this play nightly at Venetian Gardens. They have made several records for the Apex company in Canada, a number of which have been sent to England for early release.

The orchestra will remain at the Venetian Gardens through the Winter and Spring season, but it is Martucci's intention to bring his organization back to the states for the Summer. He has already received several offers from Atlantic City cafes but it is possible that he may not be able to accept any of them owing to a semi-formal contract made with a restaurant near New York.

RAY MILLER IN VAUDEVILLE

Ray Miller and his orchestra are appearing at the Majestic Theatre, Boston, this week. Miller has made a new departure in his vaudeville act, cutting out all special arrangements and depending entirely on the melody and occasional novelties for the success of his act.

The Miller offices have been busy lately and have made several bookings, Miller orchestras being engaged to appear for the Knott Hotel Employees' Association Ball at Tammany Hall, February 8; at the City Bank Clubhouse, January 20; the White Roe Lake House ball at the Pennsylvania, February 4, and for the Paterson Auto Show, March 5 to 10.

SAMUELS FORMS ORCHESTRA

The Samuels Musical Bureau, of which David Samuels is the moving figure, has formed a new ten-piece orchestra along original lines which will shortly enter vaudeville and which will also be used for phonograph recording. Three of Samuels' orchestras appeared at the Hotel Commodore on Christmas Eve. On December 26 a 26-piece orchestra under the direction of Sigmund Romberg, the composer, appeared for Samuels at a special function at the Waldorf-Astoria. Other Samuels orchestras appeared at the functions given by Vanity Fair, the Garment Center Capitol Club and by Mrs. Clarence Molhiser.

SMITH RECUPERATING

Francis Smith, saxophone soloist with Paul Specht's Monte Carlo Orchestra, has been ill with pneumonia but is now recovered and is back in the act. Specht opened at the Royal Theatre Monday, after his interrupted vaudeville engagement, and will probably appear in the Palace shortly.

YERKES QUESTIONS RULING

Joseph Weber, head of the American Federation of Musicians, was last week called upon to make a decision that will effect every touring orchestra playing in vaudeville. Harry Yerkes' S. S. Flotilla Orchestra, while playing a return engagement at the Missouri Theatre, St. Louis, was asked to appear at a monster Christmas party that was to be given by the St. Louis Chamber of Commerce. The band was playing in vaudeville and it was as an act that they had agreed to appear at the party. Their appearance was given a good deal of newspaper publicity and was widely advertised by those who had the party in hand.

The day the party was to take place the members of the St. Louis local of the Musicians' Mutual Benefit Association served notice on the orchestra that they could not appear, as such an appearance would be regarded as interference.

The St. Louis Post-Dispatch carried the following account of the incident:

"Stringent rules of business, held to the letter at a time when only unrestricted laws of joviality are expected to obtain, overshadowed the Christmas 'High Jinks' party of the Chamber of Commerce yesterday. Yerkes' Flotilla Band, brought to St. Louis for an engagement at a motion picture theatre, had agreed to give free entertainment as one number of the arranged program, but was forbidden to appear when it was about to take the stage."

"The Musicians' Mutual Benefit Association, which delivered the ultimatum, threatened the band with fine and expulsion from the American Federation of Musicians if it played. The musicians appeared in full regalia, bowed and withdrew, the only tones being furnished by disapproving groans from the large gathering of celebrators."

"The explanation of the union, given by Frank Gecks, president of the Musicians' Mutual Benefit Association, is that a regulation of the American Federation of Musicians forbids that a band from outside may appear at any place except the specific entertainment for which it was brought to the city. Gecks said he considered the Chamber of Commerce at fault in not choosing some St. Louis organization for its program, inasmuch as the Chamber is supposed to foster local enterprises. 'They should have gotten local men, taxpayers of St. Louis, who are part and parcel of the community,' he asserted."

"There were many other numbers on the program, ranging from lyric tenor solos to vocal interpretations of automobile horns. The musical clubs of Washington University participated."

Yerkes appealed to the National Board of the Federation for a ruling, and on January 4, Weber sent him a letter which said, in part, "... when members of the American Federation of Musicians enter the jurisdiction of a local union, either as acts or otherwise, they must confine themselves to rendering such services as brought them into the jurisdiction and must not enter the competitive field, either for pay or advertisement."

Yerkes contends that it is impossible for an orchestra to appear and play for a dance in any city other than their home town without entering the competitive field. There are a good many orchestras playing on tour now and should this ruling be enforced against all of them it would mean something of an upheaval in the orchestra field.

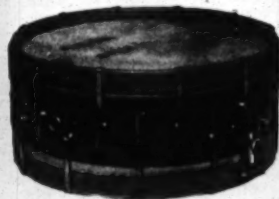
TOM DOUGLAS

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VAUDEVILLE BILLS

(Continued from page 27)

OSHKOSH, WIS.

Grand Opera House—Irene Trevette—Ja Da Trio.

PEORIA, ILL.

Orpheum (First Half)—Bird Cabaret—The Honeycomb Ship—Bartram & Saxton—Will & Mary Rogers. (Second Half)—Royal Sidneys—Johnny Keane—U. S. Jazz Band.

QUINCY, ILL.

Orpheum (First Half)—The Volunteers—Birds of Paradise. (Second Half)—Twins—Senator Murphy.

RACINE, WIS.

Rialto—Jason & Harrigan—Stranded—Lambert & Fish—Three Ambler Bros.

ROCKFORD, ILL.

Palace (First Half)—Jack Roshier & Muffs—DeWitt & Robinson—Broderick, Wynn & Co.—Johnny's New Car. (Second Half)—Brown Sisters—Jack Norton & Co.—Ernest Hiatt.

ST. JOE, MO.

Electric (First Half)—Collins & Dunbar—Blue Bird Revue—Daley & Burch—Flying Nelsons. (Second Half)—Nad & Edwards—Billie Gerber Revue—Harry Gilbert—Four Eretos.

ST. LOUIS, MO.

Grand—Driscoll, Long & Hughes—Vernon—Norris' Springtime Follies—Chamberlain & Earl—Mrs. Eva Fay—Drapier & Hendrie—Dave Ferguson & Co.—Ishakawa Bros.

Columbia (First Half)—Gene & Mignon—Otto & Hammer—Robert Henry Hodge & Co.—Stanley Chapman—Werner Amoros Trio. (Second Half)—Cortez Sisters—Walter & Gould.

Rialto (First Half)—Fox & Mack—Eddie Hill—Doree's Celebrities—Minstrel Monarchs—Mantell & Co. (Second Half)—Current of Fun—Green & Parker—Princess Wahletka—Coaci & Verdi—Yes Means No.

SIoux CITY, IOWA

Orpheum (First Half)—Dancing Kennedys—Vincent O'Donnell—Bronson & Baldwin—Val & Ernie Stanton—Meehan's Dogs. (Second Half)—Evelyn Phillips & Co.—Lindquist & Allen.

SOUTH BEND, IND.

Palace (First Half)—The Arleys—Johnson Bros. & Johnson—J. C. Lewis, Jr. & Co.—Gilbert Wells—Royal Venetian Flve. (Second Half)—Green & Burnett—Murray Kissen & Co.—Youth & Melody.

SPRINGFIELD, MO.

Electric (First Half)—Stanley, Doyle & Reno—Fagg & White. (Second Half)—Nippon Duo—Marcus & Lee.

SPRINGFIELD, ILL.

Majestic (First Half)—The Halkings—Flanders & Butler—Green & Parker—Yes Means No—Coaci & Verdi—Current of Fun. (Second Half)—Chong & Rosie Moey—Paul Rahn & Co.—Fitzgerald & Carroll—Harriet Rempel & Co.—Frawley & Louise—The Arleys.

TERRE HAUTE, IND.

Hippodrome (First Half)—Chong & Rosie Moey—Paul Rahn & Co.—Murray Kissen & Co.—Bevan & Flint. (Second Half)—Fox & Mack—Flanders & Butler—Minstrel Monarchs—Mantell & Co.

TOPEKA, KAN.

Novelty (First Half)—Musical Hunters—Bernard & Erma—Octavia Handsworth & Co.—Grace Doro—Kimiwa Japs. (Second Half)—Sturm Bros.—Collins & Dunbar—Blue Bird Revue—Steve Green.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Majestic, Jersey City, 15-20; Miner's Bronx, New York, 22-27.

Big Jamboree—Ithaca, 15; Elmira, 16; Binghamton, 17; Colonial, Utica, 18-20; Gayety, Montreal, Can., 22-27.

Billy Watson Beef Trust—Gayety, St. Louis, 15-20; Gayety, Kansas City, 22-27.

Bon Tons—Open, 15-20; Gayety, St. Louis, 22-27. Broadway Brevities, Empire, Newark, 15-20; Orpheum, Paterson, 22-27.

Broadway Flappers—Hurtig & Seamon's New York, 15-20; Empire, Providence, 22-27.

Bowery Burlesquers—Gayety, Washington, D. C., 15-20; Gayety, Pittsburgh, 22-27.

Bubble Bubble—Gayety, Omaha, 13-19; Gayety, Minneapolis, 22-27.

Chuckles of 1923—Gayety, Pittsburg, 15-20; Colonial, Cleveland, 22-27.

Dave Marion's Own Show—Orpheum, Paterson, 15-20; Majestic, Jersey City, 22-27.

Flashlights of 1923—Gayety, Detroit, 15-20; Empire, Toronto, Ont., 22-27.

Follies of the Day—Casino, Brooklyn, 15-20; Empire, Newark, N. J., 22-27.

Frank Finney Revue—Gayety, Buffalo, 15-20; Gayety, Rochester, 22-27.

Folly Town—Empire, Brooklyn, 15-20; Casino, Philadelphia, 22-27.

Giggles—Gayety, Kansas City, 15-20; open 22-26; Gayety, Omaha, Neb., 27-Feb. 2.

Greenwich Village Revue—Columbia, Chicago, 15-20; Star and Garter, Chicago, 22-27.

Hello Good Times—Cohen's Newburg, N. Y., 15-17; Rialto, Poughkeepsie, 18-20; Casino, Brooklyn, 22-27.

Hippity Hop—Empress, Chicago, 15-20; Gayety, Detroit, 22-27.

Jimmy Cooper's Beauty Review—Gayety, Rochester, 15-20; Lyceum, Ithaca, N. Y., 22; Lyceum, Elmira, 23; Stone, Binghamton, 24; Colonial, Utica, 25-27.

Keep Smiling—Olympic, Cincinnati, 15-20; open 22-27; Gayety, St. Louis, 29-Feb. 3.

Knick Knacks—Casino, Boston, 15-20; Grand, Worcester, Mass., 22-29.

Let's Go—Gayety, Boston, 15-20; Columbia, New York, 22-27.

Maids of America—Miner's Bronx, New York, 15-20; Cohen's Newburg, 22-24; Rialto, Pittsburgh, 25-27.

Mimic World—Columbia, New York, 15-20; Empire, Brooklyn, 22-27.

Mollie Williams' Show—Grand, Worcester, 15-20; Hurtig & Seamon's, New York, 22-27.

Radio Girls—Gayety, Minneapolis, 15-20; Gayety, Milwaukee, 22-27.

Reeve's Show—Open 15-19; Gayety, Omaha, 20-26.

Rockets—Empire, Providence, 15-20; Gayety, Boston, 22-27.

Step On It—Empire, Toronto, Ont., 15-20; Gayety, Buffalo, 22-27.

"Sliding" Billy Watson, Fun Show—Lyric, Dayton, O., 15-20; Olympic, Cincinnati, 22-27.

Social Maids—Colonial, Cleveland, 15-20; Empire, Toledo, 22-27.

Step Lively Girls—Gayety, Montreal, Can., 15-20; Casino, Boston, 22-27.

Talk of the Town—Palace, Baltimore, 15-20; Gayety, Washington, 22-27.

Temptations of 1923—Casino, Philadelphia, 15-20; Palace, Baltimore, 22-27.

Town Scandals—Empire, Toledo, O., 15-20; Lyric, Dayton, 22-27.

Wine, Women and Song—Gayety, Milwaukee, 15-20; Columbia, Chicago, 22-27.

Youthful Follies—Star and Garter, Chicago, 15-20; Empress, Chicago, 22-27.

MUTUAL CIRCUIT

Broadway Belles—Empire, Cleveland, 15-20; Garden, Buffalo, 22-27.

Band Box Review—Broadway, Indianapolis, 15-20; Lyceum, Columbus, 22-27.

Frances Farr and Her Pacemakers—Park, Bridgeport, Ct., 15-20; Olympic, New York, 22-27.

Georgia Peaches—Plaza, Springfield, 15-20; Bijou, Fall River, Mass., 22-27.

Girls a-la-carte—Duquesne, Pittsburg, 15-20. Girls from Reno, Majestic, Albany, 15-20.

Heads Up—Empire, Hoboken, 15-20; (Step Along) Gayety, Brooklyn, 22-27.

Hello Jake Girls—Open 15-20; New Empire, Cleveland, 22-27.

Jazz Babies—Howard, Boston, 15-20; Park, Bridgeport, 22-27.

Jazz Time Review—Majestic, Scranton, 15-20; Bijou, Philadelphia, 22-27.

Jersey Lilies—Howard, Boston, 22-27.

Kandy Kids—Majestic, Wilkes-Barre, 15-20; Majestic, Scranton, 22-27.

Kuddling Kittens—Star, Brooklyn, 15-20; Empire, Hoboken, 22-27.

Laffin' Thru—People's Cincinnati, 15-20; Gayety, Louisville, 22-27.

Lid Lifters—Band Box Theatre, Cleveland, 15-20; Flappers of 1923—Peoples', Cincinnati, 22-27.

London Gayety Girls—Lyric, Newark, 15-20; Majestic, Wilkes-Barre, 22-27.

Mischief Makers—Bijou, Philadelphia, 15-20; Folly, Baltimore, 22-27.

Monte Carlo Girls—Folly, Baltimore, 15-20; one nighters, 22-27.

Pat White and His Irish Daisies—Lyceum, Columbus, O., 15-20; New Big Show, Band Box, Cleveland, 22-27.

Playmates—Garden, Buffalo, 15-20; Park, Utica, 22-27.

Round the Town—Olympic, New York, 15-20; Star, Brooklyn, 22-27.

Runaway Girls—Gayety, Louisville, 15-20; Broadway, Indianapolis, 22-27.

Smiles and Kisses—Park, Utica, 15-20; open 22-27.

Town Follies—Gayety, Brooklyn, 15-20; Lyric, Newark, 22-27.

BIG SHOW AT CLUB

One of the best entertainments given at the Burlesque Club Bohemian Nights was staged last Sunday night. The big feature act of the evening was a sketch, "The Tough Landlord," in which Bobby Clark, James E. (Blutch) Cooper, Hal Sherman, Myer Harris and Lillian Wagner appeared.

The act was just one continuous laugh from the time it started to the finish. Others who appeared on the bill were Laddy Heald, Lillian Wagner, Alice Manning and Herman Waniero, Milton Newburger, Donald Ross and Sam Wooding Society Syncopators.

PRODUCER IN JAIL

William Austin Davis, who operated the Consolidated Producing Company, 1658 Broadway, is serving fifteen days in Ludlow Street Jail for failure to pay an aggregate sum of \$250 in judgments obtained against him by a man and three women for services rendered.

M. Strassman, of 853 Broadway, attorney for May Howard, Harriet Hayes, James and Lillian Pridging, had him committed when he refused to pay the amount.

EDDIE FOY TAKES FOURTH WIFE

Eddie Foy found time between performances at the Alhambra Theatre last Tuesday to dash down to Holy Cross Church and make his fourth appearance at the marriage altar. The bride elect was Mrs. Marie Combes, of California. Foy, whose real name is Fitzgerald, gave his age as sixty-four, while the bride pleaded guilty to twenty-nine summers. None of the Foy kids has been tipped off to their dad's contemplated matrimonial plunge and consequently were conspicuous by their absence.

Foy's first wife was Rose Howland, who died a few years after the marriage. He next married Lola Seton, who died after giving birth to two sons, neither of whom survived infancy. Foy's third marriage was to Madeline Morando, who was the mother of the seven Foy kids that have been appearing with their dad in vaudeville. She died several years ago.

WILLIAM MORRIS GOING TO COAST

William Morris left for Los Angeles on Tuesday, where he will remain until the Harry Lauder road show arrives and then continue with the show until Lauder sails for Australia from San Francisco on February 20.

"HUMMING BIRD" IN FOR TEN

"The Humming Bird," Maude Fulton's new starring vehicle which opens at the Ritz theatre this week, is there for a ten weeks' engagement at a rental of \$4,000 a week.

BURGLARS TAKE SAFE

CHICAGO, Jan. 8.—The safe of the Pantheon Theatre, containing holiday receipts of about \$18,000, was carried from the theatre early last Tuesday morning by burglars. It is believed to have been hauled away by a truck.

BARNES PRESS STAFF

The Press Staff on the Al. G. Barnes Trained Wild Animal Circus for the coming season will include Frank A. Cassidy, contracting press agent; Mr. Dawson, four day man; and Mr. Roselli, press agent with the show.



First Re-appearance in America Since with Ziegfeld Follies in 1910-1911.

W. WANIA

PIONEER OF RUSSIAN DANCERS

NOW DOING UNIQUE AND ORIGINAL TOY DANCE WITH GEO. CHOOS
"REALM OF FANTASIE"

BILL LYTELL AND FANT TOM

THIS WEEK (JAN. 15)

The Chocolate Cake Eaters

ALHAMBRA, NEW YORK

DEATHS

CHARLES R. CROLIUS, actor, died January 2nd, at his home No. 150 West 125th street, at the age of 55 years.

Mr. Crolius was born in Boston, and began his stage career when four years old. Subsequently, he appeared in the legitimate and vaudeville, and in the latter was a member of the team of Crolius and St. Alva. For many years he was head of his own company.

Six years ago he retired and became postmaster at Copiague, Long Island, and since that time he met with an accident which made it necessary for him to remain in New York City. He was the son of William Crolius the dramatist.

Funeral services were held at the Funeral Church, Broadway and Sixty-sixth street, on January 4th. He is survived by one daughter, Adele Potter, of Wheeler and Potter.

GEORGE J. HAMLIN, the operatic and oratorio singer, died at his home after an illness lasting several months.

Mr. Hamlin was fifty-three years of age and had accomplished many wonderful deeds during his theatrical career. He was the first artist to present in America a program of songs by Richard Strauss. Another notable achievement was the creation of ten operatic roles. He made his operatic debut with *Mary Garden* in Victor Herbert's "Natoma" during the Chicago Grand Opera season of 1912.

He is survived by his widow and three children. Funeral services were held at the Campbell Funeral Church.

MARGARET COOPER, originator of the "lady at the piano" acts, died at her home in Willesden Green, London, last month. Miss Cooper was originally a concert artiste, and was introduced to the music halls through Sir Alfred Butt, who heard her play at a charity concert. She made her debut at the Palace, on Shaftesbury avenue, ten years ago, which was then a high class variety house, and became a great favorite at this theatre through many repeat engagements. She was a widow, her first husband, J. Humble Croft, whom she married in 1910, having died eight years ago. She was to be married again to Harry Welchman, the actor now appearing in "The Lady of the Rose," at Daly's, in February. Miss Cooper was a member of the Royal Academy of Music. Her place of birth was Camberwall, London. Her last appearance was at the Victoria-Palace, London, and her death resulted from heart failure following a serious operation.

RICHARD WALDON, formerly a well-known English actor, died in Scotland last month. He had been the owner of the Royal Princess's theatre in Glasgow, since 1887.

DR. ANSELM GOETZL, Hungarian composer and orchestra director died on January 9th in Barcelona, Spain, following an operation. He was born in Bohemia and came to the United States in 1913. He conducted Andreas Dippel's light opera company producing "The Lilac Domino." He studied with Winkler, Fibich, Dvorak in Prague and with Schalk and Adler in Vienna.

He was the author of the one act opera "Les Precieuses Ridicules" which was originally presented at the Royal Opera House in Dresden in 1907 and won for the author the cross of the Legion of Honor. He composed the scores of "The Rose Girl," "The Wanderer," "Aphrodite," and many others. Last year he was married to Charlotte, the ice skater who appeared at the Hippodrome.

EDWIN STEVENS, screen actor, former light opera comedian and legitimate actor died in Los Angeles on January 2nd. During his younger days he won considerable fame on the light opera stage and appeared in "Erminie," "Wang," "The Mikado" and many other successes. On the dramatic stage he is best remembered as playing the title role in Molnar's "The Devil" produced by Henry W. Stage. For a time he was also on the vaudeville stage. He was sixty-two years of age and had been connected with the stage for over forty years.

MRS. ALICE TODD MCGREGOR, singer, for years with Sousa's band died suddenly at her home in Ventura, Cal., on Tuesday, Jan. 9.

EUGENE ROBINSON died at his home in Mountain Lake, N. J. He was formerly well known as manager and proprietor of Museums, in New Orleans, and Cincinnati, a circus, a boat show and theatres, having been a member of the United Booking Office. He produced and managed Steele Mackaye's "Paul Kaurvar." Elk services were held at his home and Masonic services at the grave in the Mountain Lake Cemetery.

PATRICK J. TOUHEY, formerly of the vaudeville team of Burke and Touhey, died at his home in New York on Wednesday, Jan. 10th. He was fifty-seven years of age and during his theatrical career had been connected with the famous Four Cohans for several years.

IN MEMORIAM
BOWMAN

In sad but loving remembrance of my Pal and life long friend *Wm. H. (Billy) Bowman* of Washington, D. C., and Steeplechase Park, Coney Island, N. Y., who passed away at Coney Island, on Jan. 25, 1922.

Peaceful be it where he lies,
For memories of a Pal like him never dies;
May God grant him eternal rest
For on this earth he did his best,
Always working, never shirking,
Ever ready to help a friend.
Though he knew that death was falling
He kept smiling 'till the end
And the Master in his goodness
Laid our 'Billyboy' to rest,
While the Angels played a tambourine of
roses on his breast.
Drop the curtain softly, Showmen, while
you weep;
Kneel and pray in silence.
For Billy Bowman is asleep.

By his l'felong Pal,
BOB MCGUIRE.

GEORGE W. ROBBINS, sixty-five, and **WILLIAM J. SEDER**, fifty, friends, and for many years associates in theatrical management, died in Newark on Friday last within a few hours of each other.

Mr. Seder, former manager of the old Grand Opera House, died at his home, No. 30 Baldwin Street, of natural causes. He was prominent in Newark Masonic circles.

The death of Mr. Robbins is attributable to a stroke suffered a week ago at his residence, No. 94 Court Street. For many years Mr. Robbins was in charge of the Newark Theatre.

ETHEL LLODY LEWIS, actress, died suddenly last week at her home, 2332 Vanderbilt Place, Flatbush, Brooklyn. Mrs. Lewis was born in Brooklyn and was a graduate of the Sacred Heart Academy.

She appeared in plays with Henry Miller, Maude Adams, Richard Carle and others. More recently she was connected with the Vitagraph Motion Picture Corporation.

GEORGIA LAWRENCE, actress, died last week in Palatka, Florida, where she had gone for her health. She was forty-six years of age, and had a nervous breakdown about a year ago while playing in "Sonny."

Miss Lawrence was born in New York City, and later with her brother Walter, an actor, adopted their stage name in place of Griffith. Another brother is Gerald Griffith, a colonel in the U. S. Army.

Among the plays in which she appeared were "Rich Man Poor Man," "Twin Beds" and "The Challenge." She was the wife of John Kendrick, banker of this city. She leaves a daughter, Virginia, 10.

M. MIKOFF, of Mikoff and Vanity, died Wednesday, December 6, in Providence, of appendicitis. The team were playing in vaudeville in Providence at the time the attack occurred.

ACTRESS SHOT BY ACROBAT

Harold Van Alstine, twenty-four years old, of the vaudeville acrobatic team known as Van and Emerson, is being held by the police at Bellevue Hospital, after shooting and killing Miss Marian MacLaren, thirty years old, of the vaudeville act known as The Five Musical MacLarens. The shooting took place in the Autodine restaurant, a cafeteria at Thirty-third street and Eighth avenue, last Friday night, and after killing Miss MacLaren, Van Alstine turned the gun on himself and attempted suicide. He will recover, it is said at the hospital. Hugh MacLaren, brother of Marian, was wounded in the shoulder by a second bullet aimed at his sister, which he jumped in front of.

When asked for the cause of the shooting, Van Alstine said, "I went with her for two years, and she never told me." What she never told him, could not be learned.

The act done by Miss MacLaren consisted of her two sisters, two brothers and the wife of Hugh MacLaren, who was wounded.

"I loved her life far more than my own," said Van Alstine. "I thought of her day and night. She was an obsession with me. At every opportunity I bought front row seats in the theater where she was playing just to watch her. No one knows how I have suffered. Fate must have been against me, for when I was about to forget her I would meet her face to face."

"She wrote me every day for six months," he continued, "and then without explanation returned my ring and refused to see me."

WINNIE BALDWIN PLACES PLAY

CHICAGO, Jan. 12.—Winnie Baldwin, now playing at the State-Lake, has just had her play accepted for production by Sam H. Harris and Thomas Wilks. The title is "The Perfect Rotter," and it will be produced at once. The play will be staged in San Francisco by the Wilks Stock Company, after which, if it looks good, it will be produced in New York by Sam H. Harris.

LETTER LIST

LADIES

Alarcan, Rose
Brenon, Kathleen
Brudick, Rose
Clark, Emily
Clark, Florence
Hunter
Clayton, Dolores
M.
Conroy, Margaret
Cordry, Mickey
Curtis, Ethel
Daniels, Agnes
Davidson, Mrs.
Duncan, Margie
Earle, Julia
Ellsley, Mabel
Fischer, Betty
Florette, M.
Ford, Dolly
Gibson, Helen
Gray, Mary
Griffin, Eleanor
(Babe)

Hamley, Rose
Hansford, Martha
Hines, Margie
Jackson, Anna
Law, Lillian
Law, Bernice
Leavitt, Mrs.
Leo, S.
Lee, Mrs. Lovey
Lefkowitz, Ray
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